Summer, 1978 Vol. 35, No. 3 Whole No. 139

ISSN-0014-0848

The Essay-Proof Journal

Devoted to the Historical and Artistic Background of Stamps and Paper Money



A previously unknown presentation on the unit system of security paper production by 19th century engraver W. L. Ormsby has been found in the National Archives by Dr. Glenn Jackson. This note design forms part of the hand-lettered presentation. See page 111.



Official Journal of The Essay-Proof Society

(C) 1978 by The Essay-Proof Society, Inc.

AMERICA'S PREMIER AUCTION HOUSE

YEAR

AFTER

YEAR

AFTER

YEAR

AFTER

YEAR

ANNUAL CATALOG SUBSCRIPTION (20 OR MORE SALES) WITH PRICES REALIZED \$7.50

Robert A. Siegel Auction Galleries, Inc.

120 EAST 56th STREET NEW YORK, N.Y. 10022 (TEL. 212 753-6421)

The





Proof

Journal

Vermeil Award, Sipex 1966 Vermeil Award, Internaba 1974

Vol. 35, No. 3

SUMMER 1978

Whole No. 139

Published Quarterly by The Essay-Proof Society

Editor

BARBARA R. MUELLER, 225 S. Fischer Ave., Jefferson, Wis. 53549

Subscription Rate \$12.50 per year in advance Back numbers are available from the Secretary. Price on application.

A sample copy will be sent to prospective members whose address is sent to the Secretary.

Advertising Rates

Advertising should be addressed to the Editor

Forms for new copy are closed on January 15, for the No. 1 issue, April 15, for the No. 2 issue. July 15 for the No. 3 issue, and October 15 for the No. 4 issue.

The right is reserved to reject any advertisement offered.

Outside Rear Cover available is	n sequence on request l	oy full page users		\$32.50
Inside Front and Rear Covers :	available in sequence or	request by full pag	e users	\$30.00
Full Page\$25.00	Half Page	\$15.00	Quarter Page	\$8.50
10 Per Cer	nt. Discount for 4 or n	nore insertions on adv	ance contract.	

Contents

The Smithsonian Bequest of Senator Ernest Ackerman, by Stanley M. Bierman	103
W. L. Ormsby Correspondence with Treasury Department Uncovered, by Glenn E. Jackson	III
More "Essays" Which Are Not What They Seem, by Barbara R. Mueller	119
The Pictorial Issues of French Colonies, 1891-1941, a Half-Century of Design and Production in	
Retrospect (continued), by Robert G. Stone	
Essays for U. S. Adhesive Postage Stamps, by Clarence W. Brazer, revised by Falk Finkelburg	127
"American Commemorative Series" Panels	
Question and Answer Corner, by David E. McGuire	
Report of Auction Sales of Essays and Proofs	141
THE ESSAY-PROOF SOCIETY, INC.	
Stone and Turner Honored	134

Secretary's Report, by David E. McGuire

The Essay-Proof Society

DIRECTORS

Ethel B. McCoy '78, E.C. Wilkens '78
F. Finkelburg '79, V.G. Greene '79, G.E. Jackson '79, Lynne S. Warm '79
J.L. Gros '80, D.E. McGuire '80, R.H. Pratt '80, R. Wunderlich '80

Officers, 1977-78

President	Glenn E. Jackson, 637 Main Street, Watertown, Conn. 06795
1st Vice Pres.	Robert H. Pratt, 7912 N. Beach Dr., Milwaukee, Wis. 53217
2nd Vice Pres.	Falk Finkelburg, Box 237, Coram, N. Y. 11727
Secretary	David E. McGuire, Box 189,Rt. 35, Katonah, N. Y. 10536
Treasurer	Ernest C. Wilkens, 1732 Norman St., Brooklyn, N. Y. 11227

APPOINTEES, 1977-78

Attorney	John D. Pope III, 55 S. Gove Ave., Webster Groves, M	No. 63119
Editor	Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, W	Vis. 53549
Photographer	Adrien Boutrelle, 1 Montgomery Place. Brooklyn, N.	Y. 11215

STANDING COMMITTEES, 1977-78

Catalog: Robert H. Pratt, Chairman, 3097 W. Mill Road, Milwaukee, Wis. 53209; Eugene N. Costales, Falk Finkelburg, Vincent G. Greene, James N. Sissons, Rudolph Wunderlich.

Constitution & By-Laws: John D. Pope III, Chairman.

Exhibitions: Mrs. Ethel B. McCoy, Falk Finkelburg.

Journal: Barbara R. Mueller, Chairman, 225 S. Fischer Ave., Jefferson, Wis. 53549; Glenn E. Jackson. David Lidman, Lynne S. Warm, Ernest Wilkens.

Publicity: Barbara R. Mueller, Chairman, 225 S. Fischer Ave., Jefferson, Wis. 53549; John J. Ford, James B. Gilmore, David Lidman, Glenn B. Smedley.

Recruiting: Vincent G. Greene. Chairman, 77 Victoria Street. Toronto 1. Ontario. Canada; Jack E. Molesworth. Herman Herst, Jr.

THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month except January. May, July and August (the January and May meetings will be held the following day. Thursday) at the Collectors Club. 22 East Thirty-fifth Street. New York. at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.

The Smithsonian Bequest of Senator Ernest Ackerman

By STANLEY M. BIERMAN, M.D., F.A.C.P.

Proofs Anited States Stamps, owned by Ernest R. Arkerman Plaintield, New Yersey, and bequeathed by him October 18th, 1931 TO THE Library of Congress United States of merica.

HE saga of the United States collection of Senator Ernest Ackerman's panes of cardboard and India paper proofs has been recounted in previous articles in The Essay-Proof Journal (1,2). Considerably less has been written as to the disposition of his bequest to the Smithsonian Institution. When Senator Ernest R. Ackerman died on October 18, 1931, his will of November 9, 1929 which was probated on October 18, 1931 stated, "I give and bequeath to the Library of Congress of the United States of America all Proofs of United States Stamps which shall be owned by me at the time of my death." The Ackerman family contested the will, recognizing that the disposition of this bequest would represent the loss of a valuable asset to the estate. Ackerman's apparent intention was that his collection should find final repose in government archives. The rich legacy of panes of India paper proofs of Mandel provenance and the cardboard proofs from the Petrie-Crawford nexus were to be secured for future generations of philatelists for study. He must have perceived the inevitable commercial demand to break his priceless assemblage into saleable smaller units.

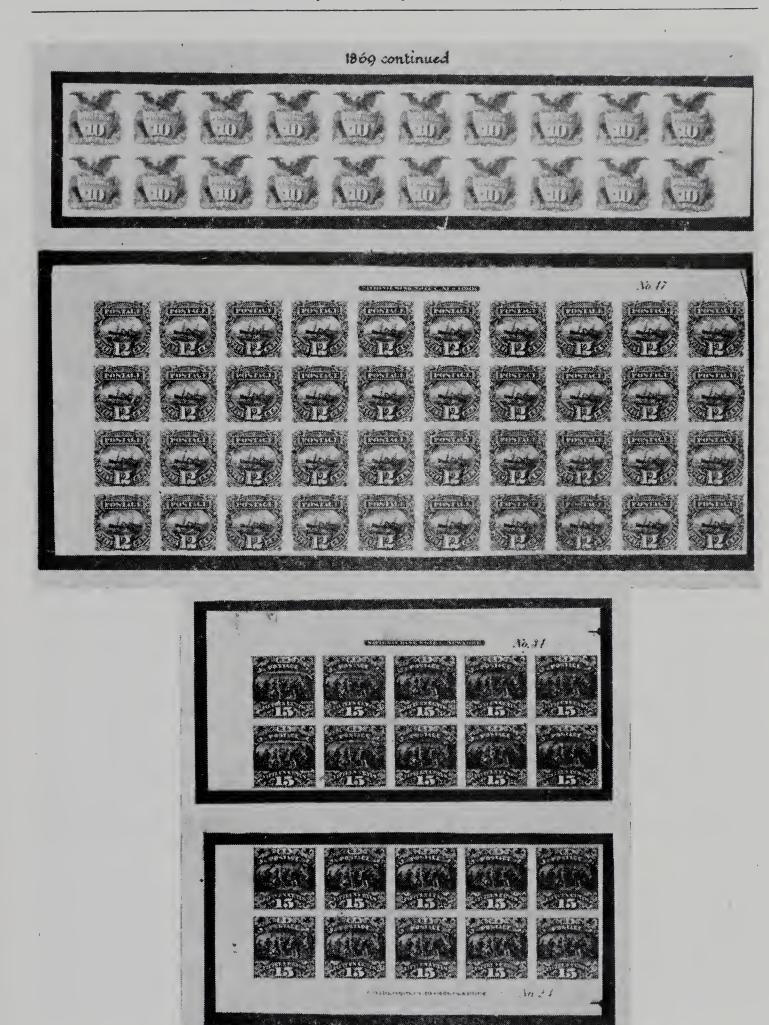
The Library of Congress seemed a proper repository for his bequest, for there was then no other collection of United States proofs in complete sheets of comparable depth and diversity. The Post Office Department's collection of cardboard sheets at the Smithsonian Institution was incomplete, as many sheets had been stolen at the 1900 Paris Exposition. Because of the legal challenge to the will, the Ackerman collection of panes of India paper and cardboard proofs as well as various other proof material remained in limbo.

A decade passed during which the material was lost to public view. In October, 1941, ten years following the death of Senator Ackerman, Clarence Brazer wrote in *The American Philatelist* magazine⁽³⁾, "Where Are the Earl of Crawford and Senator Ackerman Sheets of U.S. Plate Proofs?". The 1941 article had been written in May, 1937, and Brazer was first granted view of the Ackerman inventory in late 1941. The collection which Brazer reviewed consisted of United States and foreign issues, special deliveries, reprints, essays, color trials and specimen stamps which were evaluated at \$60,207⁽²⁾. Included in the Folio was a complete Roosevelt album of 1903 small die proofs. five albums of 211 pages containing varieties of envelope essays along with singles and blocks of 40 of various items which totaled about \$8,000.

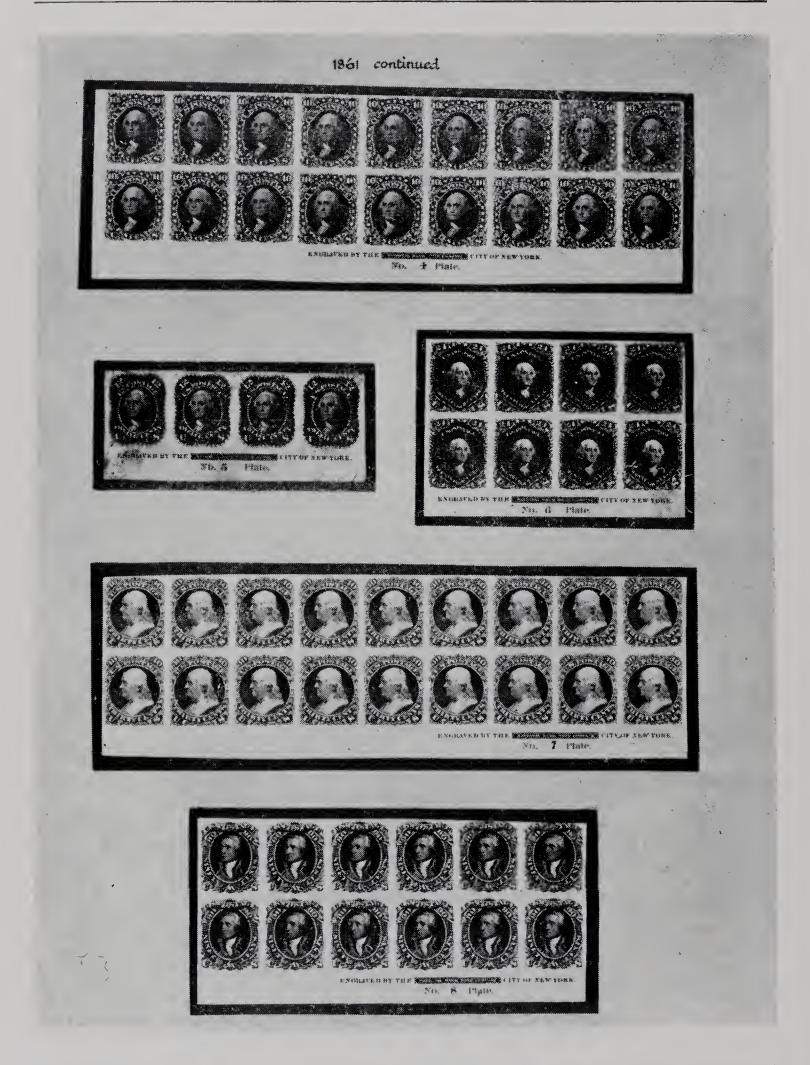
The most notable items in the Ackerman inventory were the 238 sheets of 10 to 400 India paper proofs of all postage issues from 1851 to the Columbian issues including all the official departmental proofs, 1851 carriers, 1885 to 1893 special deliveries, 1875 to 1879 newspapers, 1879 and 1893 postage due sets and official seal proofs. Also noted were the 215 panes of 10 to 150 each of United States cardboard proofs of similar nature from the Petrie-Crawford accession.

The Ackerman Folio 85 had been estimated to be worth \$87,672.45 in 1932, which value probably understated the worth considering the fact that it was standard to appraise estate properties moderately to escape high death taxes. In 1941, when Brazer surveyed the material, he placed a value of between \$15,000 and \$50,000 for the cardboard and India panes alone.

Ackerman's widow was rumored to have attempted to sell the India paper and cardboard panes, but no one would purchase them because they were considered to be the bequest of the Library of Congress. Some time after the death of Ackerman's widow and the passing of his sister and brother, the panes were acquired by a distant heir who had little interest in the property until a court decision would clear title of ownership. While ownership of the Ackerman panes was being contested, it was rumored in the trade that an official in Washington who had been contacted assured the current owner that the government would not attach the Ackerman proofs if they were to go to sale.



Clarence Brazer made little secret of the fact that he did not approve the sale because of the disputed nature of legal ownership. He cautioned his fellow philatelists not to buy the Ackerman material, or at least to demand that title of the proofs be guaranteed when delivered by the auctioneer. Brazer's warnings apparently went unnoted.

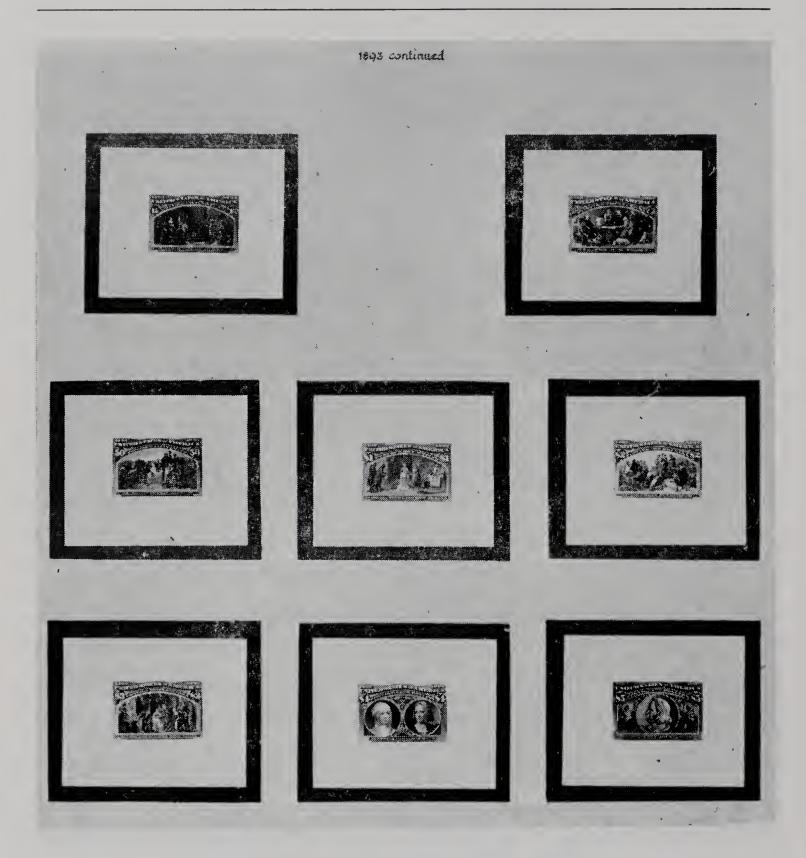


Ackerman had been dead for 19 years before his proofs were to see the light of day. Harmer, Rooke and Company were assigned the task of selling the 215 cardboard panes from the Petrie-Crawford-Ackerman nexus on March 28, 1950. Pursuant to his strong advocacy, Clarence Brazer refused to attend the auction of these priceless philatelic icons. The auction realized only a dismal \$20,500 to the Ackerman heirs, which



amount represented only one-fifth of Scott's U.S. Catalogue value of the panes as singles. The major part of the cardboard proof collection as panes was acquired by agents of Josiah K. Lilly. The Ackerman India paper panes were sold the following year on June 5, 1951 by Harmer, Rooke. The total realization from this second sale of this incredible cornucopia of United States proofs of pristine quality was a dreadful \$33,000 for a Scott Catalogue value of \$18,500. Agents of Josiah K. Lilly acquired much of this Ackerman dispersal, although several sections of material were mysteriously not acquired.

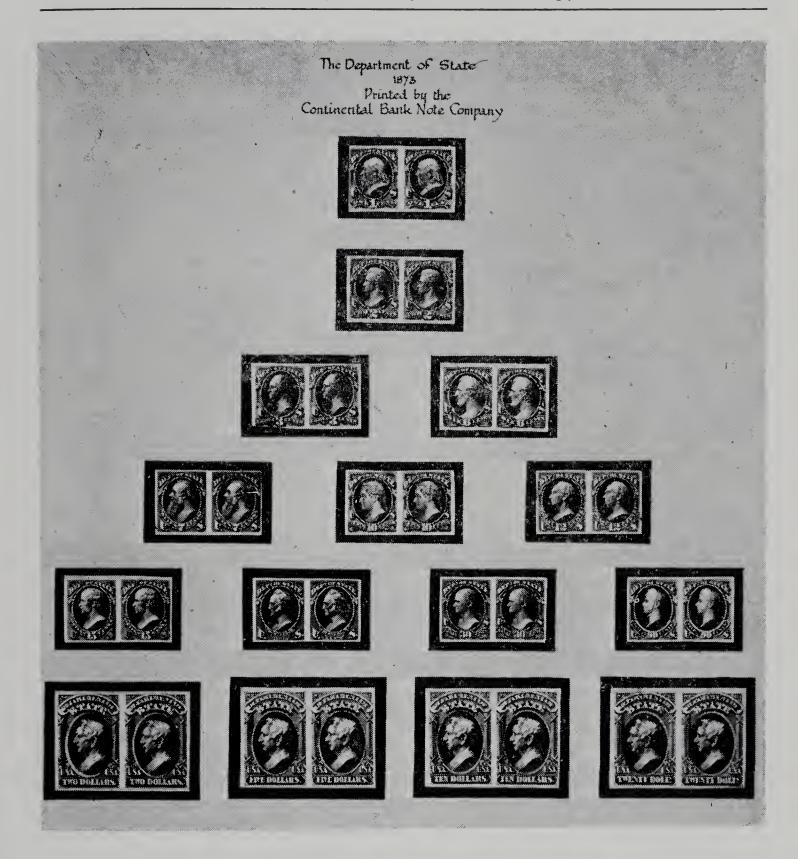
Some time in 1937 during the family challenge to the Ackerman bequest, three volumes of common, mostly single proofs were received by the Print Department of the Library of Congress. These three volumes which contained 1,330 specimens were transferred by Dr. L. Quincy Mumford, Librarian of Congress, to Secretary Leonard Carmichael of the Smithsonian Institution⁽⁴⁾. The material consisted of singles, pairs and blocks of India paper and cardboard proofs as well as large hybrid die proofs of United States



postage from 1847 through the 1893 Columbian issues, officials, special delivery, newspaper, post office seals and revenue stamps.

The material is ensconced in the archives of the Postal History section of the Smithsonian Institution where it can this day be viewed by interested philatelists. Advanced permission must be obtained from Franklin Bruns, who is curator of the Division of Postal History. This chronicler was shown the three volumes of Ackerman proofs by Mr. Craig Turner whose help, effort and time made possible the inventory.

Proofs are housed in three beautiful red leather-bound albums which measure 14½ by 14½ inches. The face page of the first volume contains the carefully hand-lettered imprimatur of Senator Ackerman. The following pages of thick cardboard leaves imprinted with the year contain the lovely mounted specimens of singles, pairs of India paper and cardboard proofs, magnificent plate blocks of issues, large die proofs and hybrid proofs in orderly and sequential fashion.



The panes of India paper and cardboard proofs which had been so lovingly shepherded from Petrie to Crawford to Ackerman to Lilly were sold some time in 1974 to two private parties. The material was broken in half and individual lots produced much as Senator Ackerman had prophesied. Yet the material preserved at the Smithsonian Institution remains a suitable memorial to the senator's generosity and foresight. The following list is an inventory of the Ackerman bequeath to the Smithsonian Institution.

BIBLIOGRAPHY

- 1. Friedman, H. S.: The Crawford-Ackerman-Lilly Sheets of U.S. Plate Proofs, Essay-Proof Journal 31(3):121-126, 1974.
- 2. Brazer, C. W.: U.S. Proof Panes in the Ackerman Collection, Ibid 12(3):135-138, 1955.
- 3. Brazer, C. W.: Where Are The Earl of Crawford and Senator Ackerman Sheets of U.S. Plate Proofs?, American Philatelist 55:42-46, 1941.
- 4. : Ackerman and Eagle Collection Now at Smithsonian, Essays-Proof Journal 15(4):176, 1958.

CATALOG OF SENATOR ERNEST ACKERMAN'S COLLECTION SMITHSONIAN INSTITUTION

PROOFS IN BOOK ONE

- 1. 1-2P1 hybrid
- 2. 304P3 (two different printings)
- 3. 40-47P1 hybrids
- 4. 40-47P3 pairs with singles of 42, 43, 44P3
- 5. 56P1 plate #441 + 56P2
 - 58P1 plate #443
 - 56P4 plate block (PB) of 18 plate #2
 - 55P4 PB of 12 plate #1
 - 57P3 strip imprint of 4 plate #3
- 6. 58P4 PB of 18 plate #4
 - 59P3 strip imprint of 4 plate #5
 - 6oP3 PB of 8 plate #6
 - 61P4 PB of 18 plate #7
 - 62P3 PB of 12 plate #8
- 7. 63, 65a, 76, 68, 69, 78, 71, 72 P1 hybrid
- 8. 63, 66, 76, 68-72P3 + 110 re-issue stamp
- 9. 103P1 + 77P1
- 10. 73, 74, 77P3 pairs
- 11. 112P3 PB of 10 plate #1
 - 112P4 PB of 40 plate #2
 - 113P4 PB of 40 plate #4
- 12. 114P3 PB of 12 plate #9
 - 114P4 PB of 40 plate #8
 - 115P3 PB of 10 plate #13
- 13. 116P4 block of 20
 - 117P3 PB of 40 plate #17

 - 119P3 PB of 10 plate #31 129P3 PB of 10 plate #23
- 14. 120P3 PB of 10 plate #24
- 120P4 PB of 18 plate #20
 - 121P3 PB of 10 plate #21
 - 122P3 PB of 10 plate #22
- 15. 120-122P1 hybrid
- 16. 112/129P1
- 17. 112-117P3 pairs, 113P3 single
 - 120-122P3 pairs, 129P3 pair
- 18. 145-155P1
- 19. 145-155P3 pairs + 158P3 block of 4
- 20. 156, 157, 147, 159-163 P3 pairs 161P3 PB 20 plate #23 162, 164P3 vertical pairs
 - 160-163P3 block of 4
- 21. 156-166P1
- 22. 178-179PI
- 23. 178-179P3 pairs
- 24. 205P1 hybrid
- 25. 205P3 pair
- 26. 206-209PI
- 27. 206-209P3 pairs28. 210-211P1 hybrid
- 29. 210-211P3 pairs

PROOFS IN BOOK TWO

- 1. 212-214P3 pairs
- 2. 212-214P1 hybrid
- 3. 215-218P3 pairs
- 4. 215-218P1 hybrid
- 5. 219, 219D, 221-229P3

- 6. 219, 219D, 221-229P3 pairs
- 7. 219, 219D, 221-225P1 hybrid
- 8. 226-229P1 hybrid
- 9. 230-245P3 10. 230-245P3 vertical pairs
- 11. 230-237P1 cut downs
- 12. 238-245P1 cut downs
- 13. Title page: Official Departmental Stamps
- 14. 01-09P3 pairs
- 15. 01-09P1 hybrid
- 16. 010-014P3 pairs
- 17. 010-014P1 hybrid
- 18. 015-024P3 pairs
- 19. 015-024P1 hybrid
- 20. 025-034P3 pairs
- 21. 025-034P1 hybrid 22. 035-045P3 pairs
- 23. 035-045P1 hybrid

PROOFS IN BOOK THREE

- 1. 047-056P3 pairs
- 2. 047-056P1 hybrid
- 3. 057-071P3 pairs
 4. 057-067P1 hybrid
 5. 068-071P1 hybrid
- 6. 072-082P3 pairs 7. 072-082P1 hybrid
- 8. 083-093P3 pairs
- 9. 083-093P1 hybrid
- 10. Lo1P3 pair
 - Lo1P3 block of 12
 - Lo1P3 upper left block 6 with plate crack
 - across 3 bottom stamps
 - Lo1P3 upper right block of 6 with plate crack across bottom 3 stamps
- 11. Lo1P1 hybrid
- 12. Lo2P3 pair
- 13. Lo2P1 hybrid 14. Title page: SPECIAL DELIVERY STAMPS
- 15. E1P3 vertical pair
 - E2P3 vertical pair
- E3P3 horizontal pair 16. E1P1 hybrid
 - E2P1 hybrid
 - E3P1 hybrid
- 17. Title page: NEWSPAPER STAMPS
- 18. PR2P4-PR4P4 (two each)
- 19. PR9-PR32P3 + PR81P3 singles
- 20. PR9-PR20P3 pairs + PR81P3
- 21. PR21-PR32P3
- 22-24. PR9-PR32P3 + PR81P3 block of four
- 25-27. PR9-PR32P1 hybrid

- 28. Title page: POSTAGE DUE STAMPS29. J1-J7P1 hybrid30. PROOFS OF POST OFFICE SEALS OX3P3 pair, OX4P3 pair
- 31. OX3P1, OX4P1 hybrid
- 32. OX1
- 33. OX1P4 pair, OX1P1 hybrid
- 34. Title page: REVENUE STAMPS
- 35. RS5, 88-96 singles R97-98, 100P4 pairs

The author wishes to especially thank Mr. Craig Turner of the Smithsonian Institution who generously provided his time to photograph leaves of the Ackerman Collection and help in the inventory of the material.

W. L. Ormsby Correspondence with Treasury Department Uncovered

The Maverick Engraver Tries Again to Sell His Method

By GLENN E. JACKSON

N a recent foray into the National Archives in Washington, D. C., I uncovered a letter from Waterman Lily Ormsby to George S. Boutwell, Secretary of the Treasury, 1870. Readers unfamiliar with Ormsby and his untiring efforts to displace the established method of creating bank note designs—the "patch work" method as he called it—with his "unit system" are referred to the reprint of his pamphlet Cycloidal Configurations, or the Harvest of Counterfeiters which ran in Journals Nos. 78 to 82 inclusive.

Ormsby, although a skilled engraver and at times an officer in bank note companies and operator of his own business, always remained an outsider in the security printing world. Perhaps he had a maverick attitude or abrasive manner; at any rate, he was usually dismissed as a bothersome "crackpot". More information about his career can be found in the JOURNALS cited at the end of this article. Hopefully, I will have still more to add in a forthcoming issue.

The letter which is the subject of this article is most attractive in appearance, having been hand-lettered. Some of this lettering shows up in the photographs which were taken of the material that illustrated the letter. Ormsby's ability and intelligence, though marred by his chip-on-the-shoulder personality, shines through the following presentation:

Hampton March 1870

Hon. Geo. S. Boutwell
Secretary of the Treasury

Sir:

I desire most respectfully to call your attention to the following communication on the subject of bank note manufacturing and counterfeiting.

In 1863 I founded the Continental Bank Note Company and caused the five dollar National Currency note to be made on the unit system invented by myself and published in my book in 1863.

This system requires that there shall be one picture covering the face of a bank note with the lettering interwoven in it, so that the counterfeiters cannot divide it, and procure the parts engraved by professional artists.

Upon placing before you a five and a ten dollar National Currency note, you will find that there is a unity of appearance to the former while there is a scattered appearance to the latter, the distinction being, that one is a unit, the other a patch-work note.

On examining the border of the ten dollar note the following repetitions will be observed:

The corner is repeated 4 times.

The word TEN is repeated 12 times.

The large figure 10 is repeated 12 times.

The small figure 10 is repeated 20 times.

The scroll TEN is repeated 24 times.

The scroll NATIONAL/TEN/CURRENCY is repeated 8 times.

The letter X is repeated 10 times.

Thus seven small subjects are repeated ninety times by the transfer press, saving hand labor eighty three times, both to the original engraver and the counterfeiter also.

On examining the border of the five dollar note no two words or figures will be found exactly alike because the entire border was engraved by hand upon a single piece of steel, upon which also was engraved the large vignettes, together with the upper portion of the lettering. This "bed-plate" was hardened, and a steel die or "roller" made from it, which was used to transfer the plates—four impressions making a plate of four notes.

The following is a proof impression of the "bed-plate". [Fig. 1.]



Fig. 1. Proof impression of a bed plate.

Now, if the Hon. Secretary will imagine the above to be one picture covering the whole face of the note, he will readily see what a radical change in the general appearance of notes and stamps would be accomplished by the adoption of this plan. Each denomination would be one historical artistic picture, produced by scientific hand labor, embodying a large amount of time and skill in its execution. Such for instance as the portraits of "Eminent Inventors" so aptly noticed by yourself. Such notes would demand from the counterfeiter an amount of labor and skill that would discourage attempts to counterfeit and render the crime of rare occurence. This is the most that can be accomplished in the way of prevention.

(The following lettering added to the bed-plate completes a bank plate. It varies of course according to the name and location of the bank.) [Fig. 2.]



Fig. 2. Lettering added to the bed-plate to complete a bank plate.

I have myself no doubt but that the large amount of artistic work embodied in the five dollar note, together with its not being capable of division, and subdivision, has saved it from attack. On this hypothesis alone can we account for the fact of its immunity from counterfeiting, while the ten and the twenty dollar notes, which lack these qualities, have been repeatedly forged.

When an artist designs and engraves a note in a way that compels a counterfeiter to do it in the same way, —if he does it at all—the true road to protection is reached. It then becomes purely a matter of skill on the part of the original engraver. If any one is able to imitate his work he would, in all probability, command opulence and honor in an honest calling. Such results would most assuredly follow the adoption of the unit system.

There is no lathe work on the face of the five dollar note, and I maintain that it should be seldom, if ever used, where protection from forgery is desired.

The following represents a portrait and a lathe work figure of similar size. [Fig. 3.] I venture to assert that where you find one who is able to copy the portrait, you find a hundred, or more, who can copy the lathe work, however perfect it may be made. One requires an artistical, the other a mechanical skill. Why then does lathe work occupy space on bank notes? Because it is pretty, cheap and profitable to bank note companies, who make it attractive to bankers.



Fig. 3. A portrait and lathe work of similar size.

The very fact that the five dollar note has resisted counterfeiting, in these days, for seven years is of itself sufficient to attract attention. But when you find that there have been twenty three millions of them in circulation while there have been only eight millions of the ten, and two millions of the twenty, who can question for a moment its inherent merit?

The following Carroll County, N. H. note was engraved on the unit system in 1854. It never was counterfeited or altered. [Fig. 4.]

It will be noticed that the principal vignette, in which the lettering is interwoven, is incapable of division (the other parts of the note are of minor importance so far as counterfeiting is concerned). It will readily be seen that a counterfeiter could not get that vignetted engraved—every engraver would know at once that a fraud was intended. But he could get the portrait engraved anywhere. This proves that the portrait as applied in a detached, patch-work style is no protection, while a vignette on the unit system is a protection.



Fig. 4. Note engraved on the unit system. Typical pages from the Ackerman volumes.

The following is an ordinary patch-work note. [Fig. 5.]

A counterfeiter can divide and subdivide this note and procure the following vignette and figures engraved and then compose a counterfeit. [Fig. 6.]

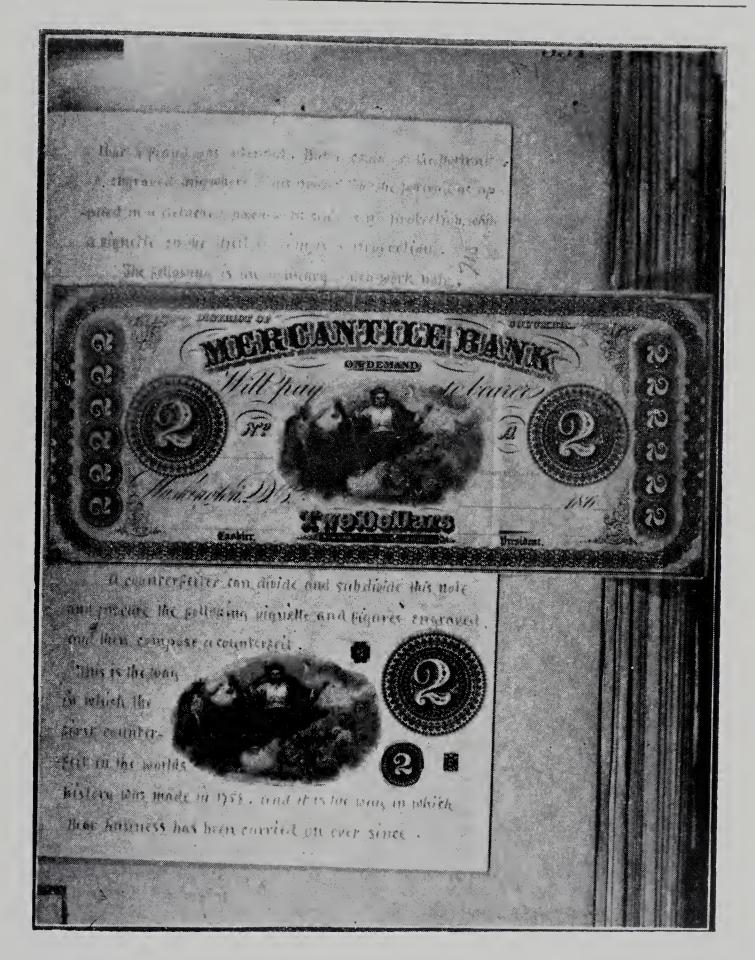
This is the way in which the first counterfeit in the world's history was made in 1758, and it is the way in which their business has been carried on ever since.

The following rude specimens of unit notes are submitted to indicate variety, applicability of the talent that is employed in the production of our present notes should be diverted to the production of unit notes. Art and artists would be encouraged, and counterfeiters baffled. [Fig. 7.]

It may have been noticed that the five dollar note is not strictly a unit in design. This is owing to the misapprehension of Mr. S. M. Clark under whose direction it was made. But it was engraved as a unit and transferred as a unit, thus proving the practicability of the plan beyond doubt.

I have advocated the principles of my book eighteen years and have been persistently and mercilessly slandered and persecuted by bank note men in consequence. Yet were I to write another, with the experience of these years, the arguments against the present system, and in favor of the new, would appear ten fold stronger.

My principles did, in fact, achieve a triumph. Mr. S. M. Clark adopted them in 1863—using my book as his "vade mecum". The Hon. Secretary Chase himself adopted them, believing Mr. Clark to be the author. Mr. Clark was authorized to carry them into effect in the National Currency (which he calls his national picture currency). But through his inefficiency all the bank note companies made the currency on the patchwork plan, except the Continental over which myself had control, as the general super-



Figs. 5 & 6. A "patch-work" note and engravings obtained by dividing the note. This photograph also shows a detail of the fine hand-lettering used by Ormsby in his communication.

intendent. Thus a great reform in the business of engraving bank notes was defeated on the verge of its accomplishment.

(See Report to the Secretary of the Treasury by Mr. S. M. Clark, page 13, letter to Secretary Chase—also Ormsby's B.N. Engraving page 80.)

The wonderful facility with which bank plates are now made at trifling cost and immense profit consists (?) a powerful interest against a system of honest labor and



Fig. 7. What Ormsby calls "rude" specimens of unit notes.

less profit. Bank note companies ignore the law that "that which is easy and profitable to the original engraver is the same also to the counterfeiter."

Time is the test of every system. Most heartily do I hope that this seven years trial of the five dollar note may not pass unnoticed. Let there be a pause in experiments in "gold rings", "mordant", "patent paper", "chemical processes" and "lathe work" fictions, while a further, and more perfect test be given to that which has been already successful though only partially put in force. And if such further trial be accorded. I most respectfully suggest that the author shall have an opportunity to overlook, or superintend the work, with a view of embodying all points of security, which his long familiarity and knowledge of the subject have acquired.

During the last seven years there have been four or five different issues of Fractional Currency, all of which were on the patch-work plan, and all of which have been counterfeited. I am informed that the last Fifty Cent stamp had only been in circulation a few days when a counterfeit appeared. It is now announced in the newspapers that a new Fifty Cent stamp is being prepared—that the portrait of Mr. Stanton is to be used—and that it is to be printed on membrane paper. I most respectfully suggest that the practiced counterfeiter has now his clue. He prepares his membrane paper at his leisure. As soon as the stamp is issued—he cuts out the portrait of Mr. Stanton—pastes it upon the form of a card, or label, and employs an engraver in New York, New Orleans, Canada or somewhere else, to engrave that portrait upon a piece of steel. The work may be done in regular course of business. Thus he obtains the most important part of the stamp executed in a workmanlike manner. Meanwhile his own mechanical

talent is sufficient to forge the lathe work and lettering, although he may combine the labor of others even in that also. In a few weeks the country may again be flooded with well executed counterfeits on the new stamp. The engraver of the portrait of Mr. Stanton may, or may not, subsequently learn to what uses his work has been employed.

I assure the Hon. Secretary that this is not merely a supposable case, but a matter of frequent occurrence. I have myself known that portraits for a notorious counterfeit have been engraved on the desk of one of the largest bank note companies. The manner in which a dry goods clerk effected the first counterfeit on the Bank of England in 1758 was by employing different engravers in London to execute the various parts of the note on separate small plates. These he combined to make a counterfeit, without doing any of the engraving himself. It is strange that bank note companies of the present day seem to be composed of dry goods clerks. They procure the works of different engravers on steel, which they multiply by means of a transfer press—a few specimens only of the engravers work, comparatively, being needed to enable a company to supply the world with handsome looking bank notes to any extent. The same materials being sometimes used to make counterfeits also! of which fact I can furnish abundance of ocular demonstration.

Strange to say for "leading the van" in the method of combining the works of different engravers on a bank note to make a counterfeit—or, in other words, for inventing, substantially, the patch-work plan of note engraving, Richard William Vaughan was hung! (See Francis History of the Bank of England Vol. 1st, page 170.)

Never before has counterfeiting flourished to its present extent. Never has there been such an army of special detectives employeed in its suppression. Yet I think the Hon. Secretary will admit that it is on the increase. One hour spent in the perusal of my book cannot fail—and never did fail of convincing the reader that the foundation of all this evil lies in the pernicious system of combining bank notes and stamps by means of separate dies, types and vignettes kept "constantly on hand" for the purpose.

Since my retirement from the Continental, that Company procured a contract for Tobacco Stamps. The following is their own report of the manner in which it was executed.

"The contract was signed on the 8th day of October, and on the 8th day of November just one month thereafter, all of the thirty one plates had been prepared, over ten millions of the stamps had been printed . . . some of the designs were made up of vignettes already on hand."

The rapidity with which they were counterfeited is doubtless within your knowledge.

This instance must be evidence alike of the facility, the profit, and the insecurity of the patch work system, more especially when I assure you that there is not a professional artist or engraver among the officers or stockholders of that Company. The subject matter of this letter would be new to all of them. They are equally unconscious that they have engraved the best note to prevent counterfeiting or the best stamps to facilitate it.

It may be asked: "Why did you leave the Continental Bank Note Company?" I explain as follows:

My entire professional experience of over forty years culminated in the establishment of that Company. The goodwill of my former establishment, viz. The New York Bank Note Company, together with all my mechanical inventions, were centered there—my transfer presses—kaleidograph for mosaic engraving—my ruling machines—

pentagraph [sic]—and also my geometrical lathe, with which I made all the lathe work used by the Company on Government notes.

Four years of the hardest labor of my life were spent in establishing the Company and securing a promised life interest. But as business prosperity ceased, when the organization of the national banks had been completed, and as Mr. Touro Robertson obtained control of a majority of stock—that gentleman voted himself into the salaried offices, and my veteran self was displaced.

After spending three years in retirement and reflection, I feel impressed that by entering the field again, in my favourite profession, I may yet realize the ideal of my life.

I will now state to the Hon. Secretary succinctly my object in making this communication.

1st. I propose to effect a reform in the business of engraving bank notes and stamps by adopting the unit system, as laid down in my book, page 80, etc.

2nd. I propose to organize and establish the Republican Unit Bank Note Company to be composed of the most eminent artists and businessmen.

3rd. I propose to reduce the price of bank note work and at the same time render it far more secure from counterfeiting by adopting a new and bold style—artistic in execution, on principles of defiance to all known methods of counterfeiting, whether by the photographic, lithographic, anastatic, or any other process.

The Hon. Secretary will at once see that though I have at my command the requisite ability, together with an abundance of capital, yet nothing can be done without a share of government patronage.

I imagine that the Hon. Secretary will appreciate the importance of the enterprise, in view of the immense amount of work likely to be needed through the action of counterfeiters the saving—likely to result from the encouragement of competition—the great reform contemplation—and hoping for favorable consideration,

I remain,
Your obedient servant
W. L. Ormsby

I have the pleasure of sending you a copy of my book by mail.

March 1870

[Receiving handstamp of Chief Bureau Engraving & Printing Apr 5 1870]

SELECTED REFERENCES

"Waterman Lily Ormsby, 1809-1883, Bank Note Engraver", by Julian Blanchard, Essay-Proof Journal #53

Bank Note Engraving, by W. L. Ormsby, a reprint, Essay-Proof Journals #8 53-58 incl.

"A Specimen of Ormsby's Proposed Design for Bank Notes", by Julian Blanchard, Essay-Proof Journal \$60

"Ormsby's Single Vignette Design for a Bank Note", by Julian Blanchard, Essay-Proof Journal \$65

More "Essays" Which Are Not What They Seem

By BARBARA R. MUELLER

ECAUSE by nature and definition essays and proofs are limited in number and in some cases unique, one should not be surprised that they are drawing more attention than ever, especially in today's profit-oriented milieu. Commercial interests steer investors and speculators toward anything that resembles an essay or proof, and the usually uninformed buyers are unable to differentiate between what is authentic and what is simulation.

We have been elaborating on this theme in Journals 133, 134, 136 and 138, illustrating what have been purported to be essays. Now we are able to present more instances of this brummagen of philately and perhaps an identification of the "artist" involved.

Robert G. Stone showed our original articles on the subject to a fellow collector of French material, Michael J. Barie. Mr. Barie in turn came up with auction catalogs offering lots of the "essays" as well as some of the material itself, which has been photographed by Adrien Boutrelle. Mr. Barie wrote.

"Beginning in 1971, a number of items appeared in Detroit auctions that were described as drawings or essays. In retrospect, all of the drawings probably came from the same source, and have no actual connection in any way with Maurice Burrus."

Chronologically these auctions were: (All descriptions taken directly from auctioneers' catalogs)

1971—Roger Koerber sale, lot 376—drawing for U. S. \$2—"An original artist's sketch or model in black pen and ink, highlighted w/red tint, $5 \times 6 \frac{1}{2}$ "; in pen on back 'Design, Portrait, Frame, Lettering to be performed by Rawdon, Wright, Hatch and Edson', also 'Engraver: Subdue Backgound, bring hair, head and value foreward—Re-do. Primary color: black & white (initialed) 1847'; signed by A. Diena; ex-Lichtenstein; ex-Burrus (autographed Maurice Burrus on back); ex-Baughman; few light creases and one minor break, but still in remarkable condition for its age and rarity, presumably unique and a showpiece for the finest collection"... ECV P

[The Roger Koerber lot 376, 1971 sale, practically identical in description, appeared in the firm's May 19-20, 1972 sale and is illustrated in JOURNAL 116 along with a similar confection for Confederate States number one.]

- 1971 (October) Eastland Stamp Auctions, division of Peter Kenedi, Inc, Harper Woods, MI 48225
- —lot 1220—France 1852, a large preliminary drawing in color of "Effigie du Prince-President Louis Napoleon" by J. J. Barre, attractive, VF-F . . . realized \$60.00*
- —lot 1221—1863, original drawing for proposed and printed stamp but not issued, by A. Barre, VF, ECV—D; realized \$27.00**
- —lot 1222—1869, a hand-drawn essay by J. J. Barre for the 5fr. (\$37) very ornate, VF . . .ECV F, realized \$70.00
- —lot 1223-1876 an original signed & dated design for proposed but not issued, also 3 smaller essays of a similar design. VF . . . ECV D realized \$32.00***
- —lot 1224—1884 hand drawn essay in blue, as well as 4 smaller essays of a similar one which is cancelled, a rare unit, attractively mounted . . . VF realized \$62.00
- —lot 1225—1900 (circa) a large pen and ink essay featuring a Helmet, bearing the name of Luc Oliver Mer Son (sic), unique VF ECV D realized \$32.00
- —lot 1226—1904 large hand drawn essay of "France" by Grasset, intended for a proposed French issue, design was however used to produce Indo-China #24-40, also incl. two imperf copies of #24 in brown on green and blue, all three items are autographed, unique ECV H \$60.00



Lot 1220

1973 (February) Roger Koerber sale, lot 350—1908 Lincoln Memorial issue, the original artist's sketch in pencil lined in ink, dated and signed by the artist J. Saunders, 08; a showpiece VF (#367-9), est. \$350.00

1974 (November) Eastland Stamp Auctions (lots listed were supposedly withdrawn before sale):



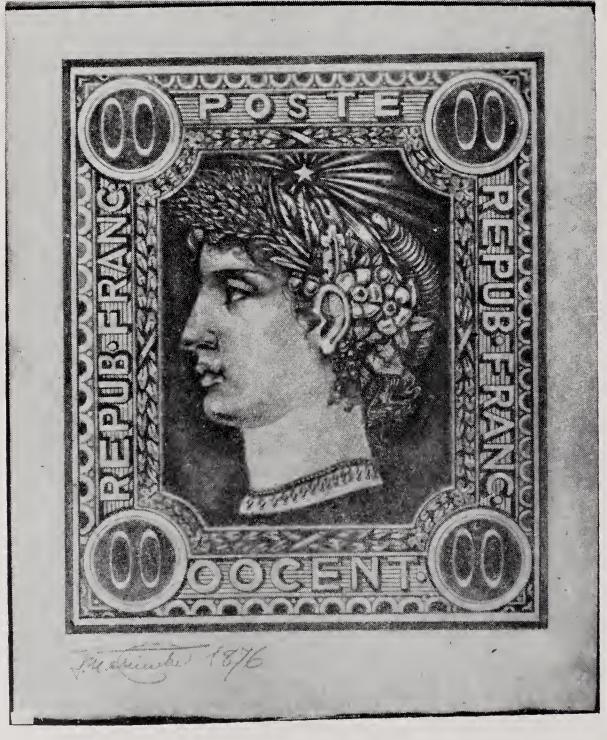
Lot 350



Lot 1221

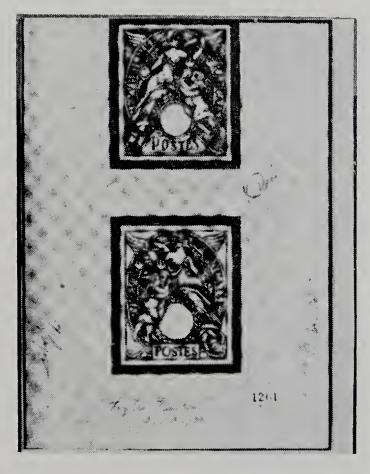


Lot 1159



Lot 1223

—1159—Austria -E- an incredibly beautiful set of 3 diff. multicolored original drawings for a proposed 1914 stamp issue, each signed by the artist Prof. Kollom (sic) Moser who also designed the





Lot 1261

Lot 1535

Kaiser's Yachts and other issues as well as paper money, inscribed in margins "Purchased from the Collection of Mr. Maurice Burrus" and mtd on hand-drawn album pages, VF

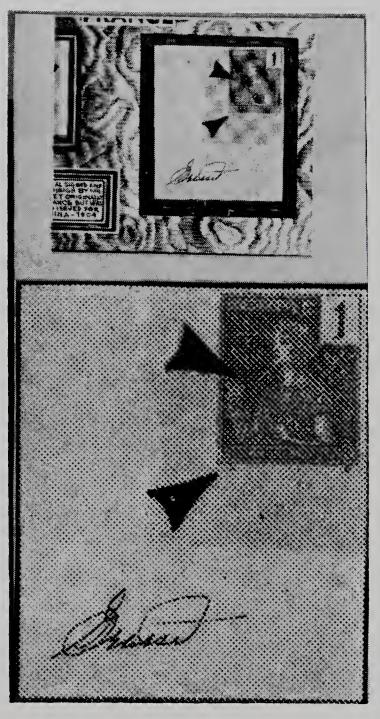
—lot 1261—France -E- two original pencil essays drawings on P. J. Blanc for the 1900 Liberty, Equality and Fraternity design, on card signed by the artist, ex-Burrus, VF

—lot 1535—Siam -E- two large original pencil drawings for the 1928 King Prajadhipok issue each bearing the artist's chop and the inscription "Purchased from the collecton of Mr. Maurice Burrus", VF

1978 (January 8-9) Peter Kenedi of California, Inc, lot 2151—E-1904 large hand drawn essay of "France" by Grasset, signed by him. Design was later used for Indo-China of which 2 proofs again signed by him are included, a beauty, ex-Burrus, VF est. cash value \$100.00-\$200.00

Michael Barie comments on the lots listed above: "At the time of the 10/71 Eastland sale I asked . . . their describer if he knew anything about the origin of the lots. He said that he did not, but that the owner was present in the room. I subsequently met him, and he stated that he had bought the lots in a Shanahan sale in 1963. At the time, I did not connect the Koerber lot with these lots even after the man stated that the essays were originally in the collection of Burrus. He was disposing of his French collection and going to France with his wife to open a bar near Bordeaux. His wife was originally from France and he was tired of his career as an artist. End of brief interview. Several of the essays in question had the printed essays of similar design mounted below, and these were genuine.

"In the interim between 1971 and 1974, I began to have my doubts about the essays. When the 1974 Eastland sale had lots of French, Austrian and Siamese essays, and all in the same artistic style, I felt certain that they were bogus. The French lot was the giveaway as the Blanc design had been accepted several years before 1900. I went to see . . . who had replaced . . . (the describer) and pointed out the similarity of these lots to those in 1971. He stated that they came from the same source and were going to be returned because he felt they were very recent creations. He pointed out lot 1256 which had the ornate art work on a group of covers spanning 20 years. Whether the lots were actually withdrawn is a question that I cannot answer since I missed the sale.



Lot 2151

"As you probably surmise, my suspicion is that the essays are all the creation of our artist/collector that I met in 1971 (our man was in his late 30's or early 40's, stocky, with brown hair; it never occurred to me to note his name). The Greek essays in the spring 1977 Essay-Proof Journal are undoubtedly also from the same party."

NOTES

^{*}Actually 5 x 10" card—pen and ink drawings in flesh tones and brown and black; on back, "Mounted on card for perservation (sic)—July 1937" and "Originally purchased from the collection of Maurice Burrus of Strassbourg France".

^{**} Actually 4 x 4 blue and white drawing of symbolical head facing left; on thin card, signature in black.

^{***} Actually 4 x 5" pencil drawing of symbolical head facing left, on card.

The Pictorial Issues of French Colonies, 1891-1941

A Half-Century of Design and Production in Retrospect

By Robert G. Stone

(Photographs by Adrien Boutrelle)

Chapter II. The First Generation of Regular Pictorial Issues 1904-1917 (Cont.) Sect. E-1. Morocco 1917-23 (Scott A9-A17, D5, and PP1; Yvert types h, i, k, l, m, n, p, q, taxe a, and colis postaux)

THE LYAUTEY PHILOSOPHY

After Morocco became a French Protectorate in February 1914, it continued the autonomous postal service begun previously by the Sultan (postes chérifiennes). Being staffed or advised by Frenchmen in its main headquarters, the Morocco Protectorate post tended to follow French practices. Up to 1917 it used stamps of the former French-Offices-Abroad types (Blanc, Mouchon, and Merson) which had been overprinted in early 1914 for the "Protectorat".

General Lyautey, the dynamic French Resident-General for Morocco, was sensitive to the need for giving the natives and French settlers a feeling of partnership in the country's development and to sweeten the imperialistic nature of the Protectorate relationship. Tunisia, also a Protectorate, had had its own stamps since the 1880s, and the dignity of the regime in Morocco deserved a similar boost. The overprinted issue of 1914 was meant to be only a provisional, and General Lyautey took steps right away in 1914 to have a definitive issue prepared.

J. DE LA NEZIERE AGAIN

Lyautey wanted Morocco to have some fine pictorial stamps. He was a friend of J. de la Nezière, the "colonial painter" whose work we have already seen in the French West African issues of 1913-14. He requested this painter to prepare some stamp designs for Morocco. It was expected by the Moroccan postal administration that the stamps would be produced by the French stamp printery. The French printery had been taking about three years to get a colonial pictorial issue engraved and printed. Lyautey, who was very influential in Paris, hoped to move things faster.

Maury reported already in the spring of 1914 the news that Morocco would be getting a series of stamps designed by J. de la Nezière. By mid-year he had obtained further details from that "eminent artist" (C.T.P. 1914, p. 208). It was then revealed that, for the first time (since the 1900-03 experiments) these stamps would be printed in recess, a procedure which Maury believed could only enhance such artistic quality as was in the designs. Moreover, the printing would be done in France (by whom was not stated). "There will be six designs, all of monuments or views in the six principal towns. As everyone knows, reproductions of views of the natives of Morocco would not be welcomed by the Muslim population of the country. The frames are very original, painted (or sketched) on the scene by de la Nezière, using motifs from curious local styles. We hope to reproduce the frames in a future issue (of C.T.P.). The stamps will carry simply the word 'Maroc' in French and the value numerals. Inscriptions in

Arabic will read 'El Barid el Maghribi' (for 'Postes Maroccaines'). We hope that this time we will have some stamps worthy of modern French industry and artistry."

Later a parcel-post and a postage-due design were also prepared by de la Nezière, printed at the same time as the postage stamps.

The six postage designs were soon accepted—Lyautey was not at all "chintzy" about the scale of this project!

RECESS OR TYPO?

By mid-1915, engravings in recess on steel had been completed by four engravers: Abel Mignon, A. Delzers, A. Dezarrois, and Ch. Coppier.

Lyautey's decision on recess was presumably influenced by some of his advisors and officials who were philatelists, as well as by de la Nezière. Not until the time the dies were ready was it realized by the Morocco administration that the French stamp printery could not handle recess printing. Thereupon Mignon (but not the other engravers) was requested (by the printery?) to assist in preparing a new set of dies in typo. These were made in bronze by copying the recess dies photomechanically, which copies were then retouched by Mignon. These typo dies are slightly different from the recess ones. But Lyautey still insisted on recess printing, so the original recess dies were given to two private printers with contracts from the Moroccan government to deliver the recess stamps.

In January 1917, Maury reported that the new definitive Morocco series announced three years ago would now begin to appear, the dues stamps scheduled to be the first, for January 1. But actually the dues did not show up until around September, according to the catalogs. Finally in October 1917, Maury (C.T.P., p. 199) illustrated the six postage designs and quoted the official communique of J. Walter, the Director of the PTT of Morocco, stating that the new stamps were to be out by September 1st. Maury remarked that the stamps ". . . have been engraved in recess by the best Paris artists". He also noted the parcel-post stamps were due to become available in September.

It had been expected to issue the stamps in the Hassanic currency; die and plate proofs of some values are known with numerals in centimos and pesetas Hassanies. But before the final printing, the administration had decided to issue the stamps in French currency, so new secondary dies and new plates had to be made.

The above bit of history explains how the contradictions arose that prevailed for some years in certain catalogs and articles as to whether the 1917 Morocco issue was printed in typo or recess or partly in both. Count Exelmans and G. Chapier in their book (Maroc, Postes Françaises, 1948) definitely established that the postage stamps were all issued only in recess. The dues and parcel-post stamps, however, were printed in typo, at the French stamp printery in Paris; essays in helio of the dues stamps exist indicating the administration must have made overtures to print them locally, though that may have been for reprintings at some later date (1923?).

(To be continued)

According to Ernest Kehr of the Interiational Philatelic Press Club, it was learned at CAPEX 78 that Andre Tripet, director of Courvoisier Helio, SA, Swiss stamp printing firm, since the retirement of Marcel Levy-Courvoisier several years ago, has tendered his resignation and will leave the firm before summer's end. No successor has been named to date.

ESSAYS

For

U.S. Adhesive Postage Stamps

By CLARENCE W. BRAZER

Revised By FALK FINKELBURG

IMPORTANT.-PLEASE READ!

Procedures for Amending These Listings

All correspondence about, additions, corrections and objections to the following listings should be directed to Falk Finkelburg, Box 237, Coram, NY 11727, the compiler, not to the editor of this magazine.

These serialized listings are to be regarded as preliminary to the final catalog in book form. In order to make the latter as accurate and useful as possible, responsible comments and assistance are welcomed by Mr. Finkelburg.

1870 Essays by National Bank Note Co.



147E-D

Sept. 1869.

147E-D. THREE CENTS.

a. Incomplete engraved vignette of Lincoln, horizontal line background with pencil and water color frame design. On thin white card; (unique)

black vignette, gray black frame



147E-Ea

147E-E. THREE CENTS.

a. Incomplete engraved head only. On white glazed paper; (scarce)
Size of design 20x25 mm.
Size of die sinkage 62x72.5 mm.
Vignette engraved by Jos. P.
Ourdan.
Frame engraved by D. S. Ronaldson.

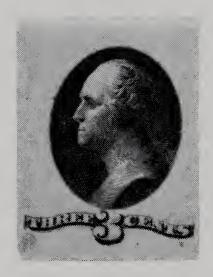
black



147E-Eb

b. Engraved vignette only, from design adopted. On white glazed paper; (rare)

black



147E-Ec

1873.

c. Engraved vignette, numeral and value label only, from design adopted. On India paper on card; (rare)

black



147E-Ed

Nov. 4, 1869.

d. Size of design 20x25.5 mm.

Designed by Butler Packard.

Incomplete engraved vignette with horizontal line background mounted on pencil and water color frame design. On white cardboard 45x54 mm., (unique)

carmine vignette, dim light-rviolet-red frame



147E-Ee

e. Incomplete engraving of entire design.
No horizontal lines on nose. Parts of hair, chin, collar and forehead unfinished.
On India paper die sunk on card; (rare)

black
deep red
carmine
yellow-orange
brown
red-brown
dark red-brown
ultramarine
dark blue
dark violet-blue
blue-green



147E-F

147E-F. THREE CENTS.

a. The 3c stamp printed in trial colors and overprinted with network in fugitive ink. On thick paper, perf. 12, gummed; (scarce)

> gray-blue; overprint gray-brown dim red; overprint olive-gray dull orange; overprint olive-gray

b. Same with faint horizontal bar trial cancellation 6 mm. high.

dim red dull orange



148E-Ba

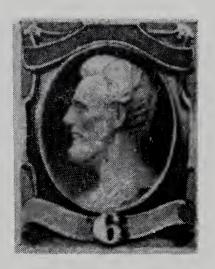
148E-B. SIX CENTS.

Size of design 19.5x25.5 mm. Size of die 63x76 mm. Vignette engraved by J. P. Ourdan.

Sept. 1869.

a. Engraved vignette only, hair brushed back with horizontal line background. On India paper die sunk on card; (rare)

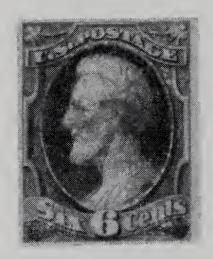
black blue



148E-Bb

b. Incomplete engraved vignette with horizontal line background mounted on pencil and water color frame dim blue vignette, dim dark blue frame

dim dusky b-v. blue vignette, dim dark blue frame



148E-Bc

c. Incomplete die, vignette with horizontal line background, lines on cheek and hair incomplete. India on card about 50x52 mm.; (rare)

carmine
rose
dull rose
red-violet
dull violet
c'eep ultramarine
dark black-blue
yellow
green
dark green
dark red-brown
deep yellow-brown
orange-brown

d. Incomplete die engraving with horizontal line background in vignette and no shading directly under the label of "SIX 6 CENTS," also shadows on these letters are unfinished. Shading of ornaments in upper corners unfinished. On India paper on card; (rare)

ultramarine

148E-Be

Nov. 4, 1869.

e. Same but diagonal lines added in background. India die-sunk on card; (rare)

dull carmine dark rose yellowish black brown gray-brown black-brown yellow gray-olive-green dark green ultramarine deep ultramarine dull ultramarine violet dark violet orange-brown (with pencil notations for changes.)

f. Same but dots added on top of hair. On India paper on card; (scarce)

dark carmine
dull rose
orange
yellow-brown
dark-brown
black-brown
yellow-green
blue-green
ultramarine
dark red-violet

circa Dec. 1869.

g. Completed die with lines on cheek softened to dots only, India paper; (scarce)

yellow-green brown rose March 26(?), 1870.

148E-CA. SIX CENTS.

Incomplete engraving of entire design. Similar to 148E-C but with hair brushed forward as on approved design. Shadow under hair in front of ear is round on bottom, not pointed as on approved design. Shading on cheek behind nostril is dotted where solid lines occur on completed design.

a. Die on India paper on card; (very rare)

red-violet



148E-C

circa. March, 1870.

148E-C. SIX CENTS.

Size of die 64x75 mm. Vignette engraved by J. P. Ourdan.

a. Same frame as adopted for stamp but vignette as 148E-Be with hair brushed back. Lines on cheek. On India paper die sunk on card; (rare)

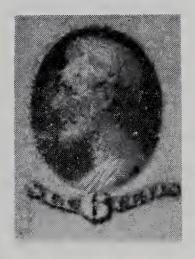
deep blue

b. Die on India paper about 30x35 mm.; (scarce)

carmine

c. Same as a. with hair brushed back but with dots on cheek (not lines), also dots on lower lip. Shadow below hair in front of ear is round on bottom (not pointed as on accepted design.) On India paper on card; (rare)

> rose-pink deep rose pale rose brown-rose rose-carmine deep carmine brown yellow-brown blue red-violet



148E-Db

148E-D. SIX CENTS.

a. Die of completed vignette only with hair forward. On white glazed paper; (scarce)

black

1873.

b. Die of completed vignette with value label and numeral. On India paper on card; (rare)

black

circa. July, 1870.

149E-A. SEVEN CENTS.

Similar to adopted frame but with vignette of Baron von Steuben. Engraved impression 19.5x25.5 mm. (rare)

Not seen by C. W. B.

a. India paper;

carmine

circa. July, 1870.

149E-B. SEVEN CENTS.

Similar to adopted frame but with portrait of Gen. Lafayette. Engraved impression 19.5x25 mm. (rare) Not seen by C. W. B.

a. India paper;

carmine

149E-C. SEVEN CENTS.

Head of Liberty on a rayed ground mentioned by Durbin's Philatelic Monthly; color not noted; (Not seen by C. W. B.)

August 1876. Exhibited by N.B.N. Co. at Centennial Exposition.



149E-Da

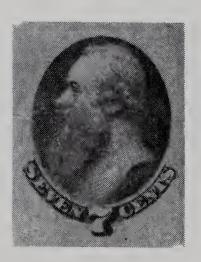
Aug. 5, 1870.

149E-D. SEVEN CENTS.

Size of die 62x75 mm. Vignette engraved by J. P. Ourdan. Frame engraved by D. S. Ronald-

a. Engraved vignette only. On India paper on card; (rare)

black



149E-Db

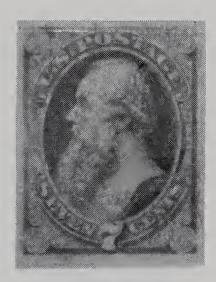
1873.

Die sinkage 62x76 mm.

b. Die of completed vignette with value label and numeral. On India paper on card; (rare)

black

c. Same on glazed paper; (rare)
black



149E-Dd

d. Design of issued stamp but shading under ear is incomplete. Die on India paper, die sunk on card; (scarce)

black
dark red
light red
gray-green
gray-black
yellow-brown
dark brown
dull yellow-brown
dull reddish-brown
blue-green
ultramarine
dim blue
lilac
red-orange
yellow-orange

e. as d. with dots added on forehead; brown



150E-A

Nov. 4, 1869.

150E-A. TEN CENTS.

Size of design 20x25.5 mm. Designed by Butler Packard. Incomplete engraved vignette with horizontal line background mounted on pencil and water frame design. On white cardboard 45x51 mm.; (unique)

black vignette, gray frame



150E-B

Nov. 4, 1869.

150E-B. TEN CENTS.

Size of design 19.5x25.5 mm. Size of die 62x75 mm. Frame engraved by D. S. Ronaldson. a. Incomplete engraving on frame. Shading under TEN ribbon, under oval at ends of U. S. POSTAGE and under shield over ends of value label ribbons are unfinished. Die on India on card; (very rare)

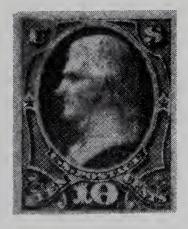
deep blue-green

b. Die completed on India paper die sunk on card; (scarce)

carmine rose gray rose-brown yellow yellow-brown orange orange-brown brown chocolate green blue-green greenish-gray blue dull violet dull red-violet dark navy-blue ultramarine deep ultramarine dull dusky blue navy blue dull violet dull violet-red slate black

c. Die on bond paper; (scarce)

dull dusky brown brown-gray



150E-C

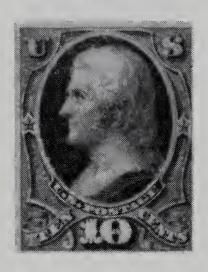
circa. Nov., 1869.

150E-C. TEN CENTS.

Engraved attempt to change vignette by removing coat collar to obtain a nude neck, but some coat shows under chin. On India paper attached to **150E-B.** in brownorange, die sunk on card with coat collar and top of hair cut out. Also

mounted to right of same card is a black vignette of head finally adopted; (unique)

black dark blue-green



150E-D

circa. Dec., 1869.

150E-D. TEN CENTS.

Size of design 19.5x25.5 mm. Frame engraved by D. S. Ronaldson. Same frame as 150E-B, but the

Same frame as 150E-B, but the hair is differently arranged and the bust has no clothing.

a. Die on India paper; die sunk on card; (rare)

black scarlet brown blue green

b. Die on glazed paper 66x75 mm.; (scarce)

black black-brown scarlet blue

c. Die on thin wove paper; (scarce)
dull gray-brown



150E-Ea

circa. Jan., 1870.

150E-E. TEN CENTS.

Vignette engraved by L. Delnoce.

a. Engraved frame as on 150E-D, with vignette cut out and replaced with vignette as on adopted design; (rare)

deep orange-brown black



150E-Eb

b. Size of die 62x76 mm. Engraved vignette only. On India paper die sunk on card; (rare)

dark ultramarine yellow brown

(To be continued)

Stone and Turner Honored

Two long-time members of The Essay-Proof Society have been honored recently by overseas philatelic organizations. At the February 1978 meeting of the French l'Académie de Philatélie, Robert S. Stone was elected Membre Correspondant, the third American to be so recognized. Mr. Stone has edited France & Colonies Philatelist for 15 years and regularly contributes articles on French Colonial stamp designs to our JOURNAL. He has also written extensively for many other publications.

George T. Turner, well known as a philatelic judge and representative of U. S. philately abroad, signed the Roll of Distinguished Philatelists at the Philatelic Congress of Great Britain on June 2, 1978. He has amassed the largest philatelic library in private hands and is the author of Essays and Proofs of United States Internal Revenue Stamps, published by the Bureau Issues Association.

Congratulations to both of these valued members.

BRADBURY WILKINSON SAMPLE SHEETS

An item difficult to categorize but worth reporting was described in the May 1978 issue of *The Philatelic Exporter*. Turned up in a book called *The Times* (of London) *History of Printing* and dated 1930 was a black and green plate engraved by Bradbury, Wilkinson & Co. The writer described it as "a composite plate of sundry stamps, derived without doubt from the actual dies then in use for printing the one pound Postal Union Congress, the 2s.6d. sea horses, and a dozen or so other stamps from Bradbury, Wilkinson's presses."

U. S. Postal Service-American Bank Note Company

"American Commemorative Series" Panels

E are pleased to begin a tabulation of the origin and uses of the decorative engravings which appear on the U. S. Postal Services "American Commemorative Series" stamp panels. The information was furnished to us by the American Bank Note Company, which produces the panels for the Postal Service. There are gaps in the numerical sequence, which will be filled in as American Bank Note finishes the research. A more detailed chronicle of the somewhat checkered history of the American Commemorative Series panels and the changes in titles, inscriptions and distribution will also appear in a future issue.

Both philatelists and syngraphists will find the information useful; it offers an ideal medium for combining the two hobbies. But strangely enough, the series of panels, which has all the ingredients for a desirable, truly authentic "limited edition" type collectable, is overlooked by many collectors, whatever their persuasion. Perhaps the recording of the authoritative provenance of the engravings will serve to increase interest.

BRM

(The numbers preceding the descriptions of the engravings are American Bank Note Co. stock numbers.)

OSTEOPATHIC MEDICINE #3

- V-44159 "Allegory"—a male figure seated with owl and lamp of knowledge; engraved by A. Jones in 1896 for American Bank Note Company—"The Consolidated Firm".
- V-38767 "Hospital"—engraved by Wellstood. Hay & Whiting between 1856-1858 in Chicago, Ill.
- V-111641 Andrew T. Still—original engraving made by Continental Bank Note Co. of New York between 1863-1879.

TOM SAWYER #4

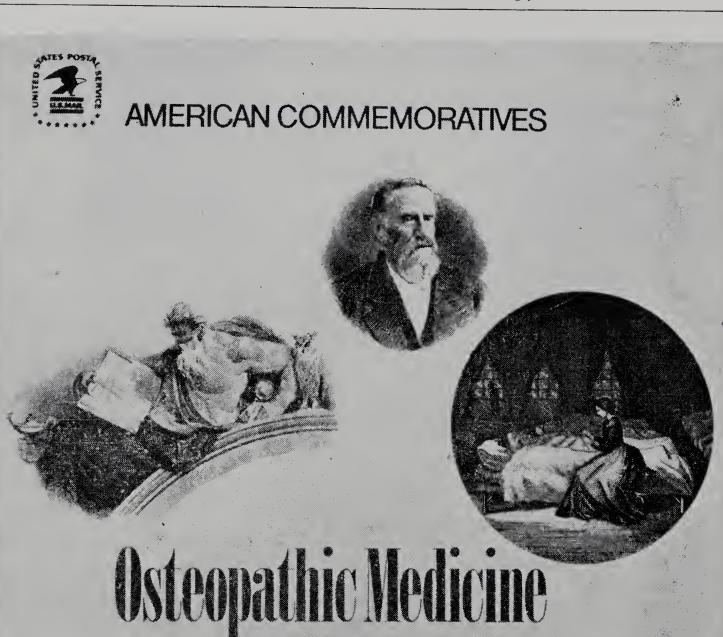
- V-48689 "The Levee"—showing a riverboat, engraved between 1877-1897 by the Franklin Bank Note Co.
- V-47768 "Boy with Dog"—engraved by William Shirlaw for American Bank Note Company in 1859 from a drawing by Shercelle.
- V-47787 "The Jack Knife"—a pastoral scene engraved by Burt & Beckwith for American Bank Note Co. and finished on August 10, 1859 from a drawing by Darley.

HARRY S. TRUMAN #15

- V-102104 Harry S. Truman engraved by Mr. J. Wallace in 1958 for American Bank Note Co. and used in the American Bank Note Co. Anniversary Book 1958.
- V-48022 Building "Missouri" farm scene engraved by Continental Bank Note Co. of N.Y. between 1863 and 1879. No record of previous use.
- V-38162 The Capitol, engraved by the Eastern Bank Note Co. prior to 1858. Used for a Fletcher American Company Bond.

POST RIDER #16

- V-45904 "Stage Coach"—engraved by Toppan Carpenter & Co. between 1845-1857. Engraved at American Bank Note Co. Philadelphia branch.
- V-46916 "Paul Revere"—engraved by American Bank Note Co. in 1847. Portrait engraved by Sealey. Vignette used on folder, International Conference for the Repression of Counterfeiting. Also used on Arts & Crafts Club, American Bank Note Co. invitation card and a draft for the National Revere Bank (April 24, 1880).
- V-47448 "The Rider"-engraved by Timothy House for American Bank Note Company 1858-1879.



Years of dedication and determination are honored in this commemorative issue which salutes a branch of medicine originated in America

Born through the research, imagination and zeal of Doctor Andrew Taylor Still, Osteopathic Medicine has grown dramatically from the formation of its first college in Kirksville, Micsouri, in 1892, to a profession that serves through 7 professional colleges, more than 200 hospitals and 13,000 cateopathic physicians who perform surgery deliver bables and prescribe medication as well as practice their unique skill of musculo-skeletal manipulation.



Osteopathic Medicine adds another dimension to the art of healing through the belief that proper freatment looks at the whole man and total body unity as a requirement for freatm.

This commemorative issue which artistically portrays the whole man and the accompanying steel vignettes printed from the original dies and engraved between 1856 and 1896, honor this belief.

Caraman can area ross commo

Occupation is 1977

BOSTON TEA PARTY #17

49487 Unloading a Ship-engraved by National Bank Note Co. 1859-1879.

46534 Ships in Harbor with Barrels-engraved by Toppan Carpenter & Co. 1845-1858.

47743 Man Unloading Ship with Horse-engraved by Continental Bank Note Co. 1863-1879.



AMERICAN COMMEMORATIVES

Tom Sawyer





"Tom appeared on the aldowalk with a blocket of white-wash and alteng-handled brush. He surveyed the lence and gladness left him and a deep melancholy actiled down upon his spirit.

Thirty yards of board fence nine-teef high....." (Mark Twain)

These words read by young people of all ages, and brought to life by this commemorative issue, describe one of the most famous scenes and one of the best known fences in the world.

To many, Tom Salvyer represents the typical boy eleverly avoiding an unpleasant chore. To others he represents a super salesman with the ability to exchange "old lamps for new". To all who meet him, Tom leaves that warm feeling of friendship that will last well beyond the closing of the book and the magical words of Mark Twain.

The commemorative Issue and the associated original steel vignettes, engraved between 1859 and 1877, honors Tom Sawyer and children of all ages, who like Tom dream their dreams of adventure.



Question and Answer Corner

1894 POSTAGE DUES

EVERAL questions deal with the 1894 Postage Due issue, and I will take the liberty of grouping them together. A) "On the 1894 3c Postage Due small die proof there is a prominent scratch running across the lower half of the die, but nothing of the kind on the large die proof. Is this consistent on all the small dies?" B) In regard to the large dies, "The die sinkage on the 2c and 3c is about 48 x 49 mm. The 1c, 5c, 10c, 3oc and 5oc have die sinkage about 48 x 101 mm. Were the dies actually that different?"

I have grouped these questions together because a good deal of information that can be used to answer both of them can be gleaned from a series of articles by Walter A. McIntire in JOURNAL whole numbers 105 and 106.

I have had the opportunity to study a set of the 1894 Postage Due large dies. The die sinkage of this set was about 48 x 49 mm. for the 2c, 3c and 10c proofs and 48 x 101 mm. for the 1c, 5c, 30c and 50c proofs.

In Mr. McIntire's article in Journal 106, he discusses the 3c die and states:

"While Mr. Morris was away on vacation, Mr. Lowell Williams of his office kept in touch with him, reporting everything of importance that transpired from day to day.

"Obtaining good steel for die making seemed to be quite a problem, especially as regarded the hardening of the die following engraving. In his letter of August 24, 1894, Mr. Williams wrote:

'Expected to lay down the N. and P. dies this morning, but Mr. Kennedy did not like the steel we have and was afraid to use it. New dies have been ordered and will be here tomorrow and will make the dies then. The steel was ordered so that Mr. Smillie could get a good piece for the new bank note.'

"Apparently, in an emergency, they cut pieces of good steel from other dies upon

which they were working. In Mr. Williams's letter of August 31, 1894, he said:

'Could not cut a piece off of the bank note die that Mr. Smillie is going to use, the pieces do not come large enough, but we cut a piece off of a die from the same lot and hardened it. Mr. Meeker and Mr. Kennedy said that it was all right, hardened splendidly.'

"Due undoubtedly to these conditions, the production of the 3c die became embroiled in a chain of circumstances which was to leave its mark on every 3c due produced during the entire life of this issue."

I'll interrupt at this point to inject a few thoughts. As Mr. McIntire shows from Mr. Williams' letters to Mr. Morris, obtaining good steel was apparently a very real problem. I would conjecture that this situation would account for the variation in die size for the 1894 Postage Dues. Lacking an abundance of good steel die stock, the engravers may have used whatever was available. Using the count from the set of large dies I have actually seen, I would say that three pieces were available in 48 x 49mm. size and four pieces available in 48 x 101mm. size. Some of these pieces may have been obtained by cutting pieces from other dies as stated in Mr. McIntire's article.

That is my opinion as to why the die size varied. It is conjecture, based on Mr. Williams' statements, Mr. McIntire's observations and my guesswork. If anyone can correct or confirm this, please feel free to jump right in and say so!

To answer the remaining question about the "prominent scratch", I'll return to Mr. McIntire's article and continue from where we left off:

"The die had been engraved early in August and had lain dormant in its soft-steel state until it was hardened on August 18th. At this point some fault in the metal caused it to break, due probably to uneven expansion or contraction during the process of hardening.

"In Mr. Williams' letter to Mr. Morris dated August 21, 1894, he discusses this problem . . .

'Enclosed please find three dry proofs of the Periodical die that you wanted, also National Currency proof to flourish. Mr. Morgan fixed the 10c Ordinary plates according to gauge furnished by Mr. Steinbreuer and the four plates went to press this morning. Delivered the 4c Ordinary and 3c Due proofs to Ass't Chief yesterday with the memo that you made up about the stamps, also gave him the red and blue playing card proofs. Mr. Sullivan wants proofs of the 3c Due in another ink, the die is broken and in a clamp and Mr. Cooper was afraid to have it printed yesterday and as Mr. Meeker was away on Monday, also absent today, Mr. C. gave it to Mr. Mason who made a roll and Mr. Brooke laid down the die. Mr. Kennedy is working on the die and says it will be O.K.'

"It is apparent that the bottom segment of the die is wider than the top portion. Perhaps in his letter Mr. Williams simplified the problem a little, for when the roll was made by Mr. Mason, all signs of the break would be in relief; and it would be on the roll, rather than the later die, that most of the corrective work would have to be done. On the soft roll, Mr. James Kennedy was able to remove the lines showing the break, beyond the frame margins, and to work out the tell-tale lines within the area of the design itself."

At this point, what my questioner describes as a "prominent scratch" is, in reality, caused by the cracking into two pieces of the 3c die. By clamping the two pieces back together it was possible to make a transfer roll. The transfer roll was then reworked to remove the break lines.

According to Mr. McIntire's article the cracked die had been designated as Die 54. The corrected roll made from Die 54 was hardened and used to lay down a new die designated as Die 54. All transfer rolls used to make 3c Dues plates were made from the new Die 54. To

save myself some time, I will not attempt to explain the differences that are readily apparent between Die \$54 and Die \$64. Rather, I would recommend that you study the explanations and excellent illustrations in Mr. McIntire's article.

I would like to quote Mr. McIntire's final paragraph in his discussion of the 3c Due:

"Die proofs of the original die before the break seem to be extremely rare, as no doubt only a few were made for those charged with checking and approving the engraving. Die proofs showing the break are in ample supply. The broken die 'in a clamp' must have been an extremely durable die even so, as die proofs for some time afterwards were made from this die and show the breaklines clearly under a glass. My copy of the 3c broken die proof is from the 1904 Roosevelt Albums, with the gray paper still adhering to the back, made a full ten years after replacement Die 64 had been made and would have been available for the purpose."

Why the original Die \$54 still in the clamp was used to make the small dies for the Roosevelt Albums is a question I can't answer. Thanks to Mr. McIntire's work we know how the crack line came to be on the Roosevelt small dies, but he could not explain why Die \$64 was not used to produce these small dies. I can't explain it either. I can only conjecture that perhaps the Bureau used the damaged die instead of the working die for fear of risking the good die. In view of all the other proofs made from the new die though, I find that an illogical conjecture.

Of the large dies I have seen of the 1894 Dues, the 3c die proofs are from Die =64. They are readily identifiable by the distinguishing characteristics. I have not seen first-hand a copy of a proof from Die =54 before it broke, but they do exist because Mr. McIntire's article contains an illustration of one.

Any corrections or additions to this information about the 3c 1894 Postage Due would be appreciated. I am still

puzzled as to why the broken die was used fully ten years later. Can anyone tell us why? (Item 139-1)

David E. McGuire:
Box 189 Route 35
Katonah, New York 10536

Secretary's Report

By DAVID E. McGuire, Secretary

Box 189 Route 35, Katonah, NY 10536

Members Admitted

	Me	embers Admitt	ted
1517	Blayle, Robert, 1512 Washington	n St., Easton, Pa.	18042 (U.S. \$63) by Falk Finkelbug
1518			211 (Paper money, proof stamps) by David
1519	Evans, Col. Donald L., P.O. Box 286, Bonsall, Calif. 92003 (U.S. \$63 and 19th century plate proofs on India) by Falk Finkelburg		
1520	Orzano, John, 142 Awixa Ave., Bayshore, N.Y. 11706 (Essays and proofs) by Falk Finkelburg		
1521	Crabb, Michael A., Jr., Box 17871, Memphis, Tenn. 38117 (Paper money) by Dr. Glenn E. Jackson		
1522	Anton, William T., Sr., P.O. Box 125, No. Haskensack Sta., River Edge, N.J. 07661 (Vignettes and N.J. National Bank Notes) by Dr. Glenn E. Jackson		
1523			ok, N.J. 07662 (U.S.) by David E. McGuire
1524	Levin, Edward, 17563 Tuscan Dr., Granada Hills, Calif. 91344 (U.S. stamps, old documents, etc.) by David E. McGuire		
1525	McGuire		te, N.J. o8402 (U.S. proofs) by David E.
1526	Huntoon, Peter, Box 3681, Lar E. Jackson	amie, Wyoming 8	2071 (National Bank Notes) by Dr. Glenn
	Ch	nange of Addre	ess
874	Criswell, Grover C., Jr., to Ro	oute 2, Box 1085,	, Ft. McCoy, Fla. 32637
1268			ise Lakes Blvd., Ft. Laurerdale, Fla. 33322
1435	Hallinan, James W., to Winwo	-	•
1490	Walsh, Mt., to 5228 23rd Ave	e. N.W., Calgray,	Alta, T ₃ B 1A ₁ , Canada
		Resignations	,
1039	Myer, John D.	1070	Gartner, John
	Dropped f	or Non-Payme	nt of Dues
1077	Gary, Douglas	1458	Rathjen, Raymond H.
1319	Patterson, William	1454	Scheuerman, Robert A.
1385	Black, T. Wayne	1391	Kirker, Joe R., Jr.
1057	Frenkle, H. H.	1239	Yuspeh, Charles
1467	Gluckenhous, David	519	Lancaster, C. Everett
1368	McCarron, Robert D.	1369	Metzger, Daniel R.
1429	Peters, George M., Jr.	1427	Lipson, Jack
1398	Linder, Stephen P.	1215	Warm, Harvey R.
1117	Horton, Bradley B.	1342	Lawson, Arthur M.
1364	Olsen, Daniel C.	1360	Rote, Gerard T., Jr.
1147	Vance, Robert A., Jr.		
	Me	embers Deceas	sed
990	Donlon, William P.	655	Minuse, Kenneth
772	Scottino, Robert L.		
	Enume	ration of Mem	bership
			436
	Gains		10 26

Net Membership

Non-Member Subscribers

Auction Accents

Report of Auction Sales of Essays and Proofs

Auctioneers desiring their sales reported should send prices realized to:

Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, WI 53549 or to:

Falk Finkelburg, P. O. Box 237, Coram, NY 11727 for sales of United States essays and proofs.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

Reported by Barbara R. Mueller

For Syngraphists

Stanley Gibbons Auctions Ltd., London. Sale of Dec. 6, 1977.

PRINTER'S 'ADVERTISING' NOTES

uniface on wmk'd paper in black, vignette of K.G. IV at left and right; centre vignette of female figures representing 'Britannia', the 'Arts' & 'Music'; some Foxing VF	£120	95
PRINTER'S PROOFS		
China—The Chartered Bank of India, Australia & China: 100 Dollars 19—, Tientsin; W. W. Sprague, on watermarked paper, large counterfoil		
at left Good VF	150	105
Estonia—'Treasury Note': 100 Marka, separate obverse/reverse, ovpt'd in red 'Proov', No. 789000 (Pick 51) EF	30	24
Ethiopia—State Bank of Ethiopia: 1, 5, 10, 50, 100, & 500 Thalers, 1946	•	
(Pick 12-17), separate, uniface printings of obverse/reverse, hole-can-	475	375

Ireland—Ulster Bank: £1, 1902, perf'd 'Specimen/C.Skipper & East' EF



"SPECIMEN" NOTES

Burma—Union Bank of Burma: 20 Kyats, 1955 (Pick 40), ovpt'd 'Speci-	
men' in red, oval 'Specimen De La Rue & Co.' ovpt in corners + Speci-	9.4
men No 33' in red at foot EF	24
—100 Kyats, 1955 (Pick 42), similarly ovpt'd 'Specimen No. 23' in red at	50
foot EF	50

24 19

0 38

35



Cyprus—Government: Q.E. II, 250 & 500 Mils + 1 & 5 Pounds, 1st June 1955 (Pick 26-29), perf. 'Specimen'/'Cancelled', also ovpt'd 'Specimen of no value' in red both faces, No. A000000, bottom corner missing on 500 Mils, £5 small tears in right margin and bottom margin trimmed, otherwise EF otherwise EF

Egypt—National Bank: 25, 50 Piastres, 1, 5 and 10 Pounds (Pick 4, 6, 11, 14, 17), ovpt'd in black 'Akypon', 'Annulé', 'Cancelled', (also in Arabic); + perf. 'Akypon', 'Annulé' and '279 Cancelled' UNC

German Federal Republic: 10 Deutsche Mark, 1948 (Pick 5), ovpt'd 'Muster' (Specimen) and serial number cancelled in red UNC. German Federal Republic—Bank Deutscher Länder: 5 Deutsche Mark, 'Specimen' in red UNC -Ditto, 10, 20, 50 and 100 Pounds, July 1970 (Pick ND 15-18), ovpt'd in red 'Specimen', (Nos. E 0000000, F 0000000, G 0000000 and H 0000000), also single-hole cancellation UNC —Ulster Bank Ltd.: 'Circular Note', £10, Belfast, 19—, perf. 'Specimen/C. Skipper & East' EF

Great Britain—Jersey, States of Jersey: Q.E. II, 10 Shillings (Pick 7), ovpt'd 'Specimen' in black, No. 000000 EF —Q.E.II, 1 and 5 Pounds, 1963 (Pick 8, 9), similarly ovpt'd numbered 'A000000' UNC Haiti—National Bank: 1, 2, 5, 10, 50, 100, 250 & 500 Gourdes, undated (Pick 36, 44, 48, 51, 56, 60-62), ABNC, ovpt'd 'Specimen' in red, holecancelled over signature areas and numbered '000000' UNC



Hong Kong—The Chartered Bank: 5 Dollars, 3 March 1962 (Pick A13b),		
ovpt'd Specimen UNC	20	14
Hungary—National Bank: 100 Forint, 3rd June 1946 (Pick 146) perf /		
ovpt'd 'Minta' VF'	16	10
ireland—Provincial Bank: 5 Pounds, red on green. April 1946 unissued	10	10
perf. 'Cancelled' EF	25	19

For Philatelists

Jacques C. Schiff, Jr., New York, NY. "Elite Auction IV" April 1, 1978

United States

PROOFS		
#112-22P, 1c-90c 1869 Issue (10), Plate card, good margins, Fresh & clean, NH or HR, VF-Superb	530.00	800.00
Fresh & Bright, NH, LH or HR, VF-Superb	419.50	460.00
NH, VF #230-45P, 1c-\$5 Columbians (16), Plate Card, Good Margins, Bril-		725.00
liant colors, HR, \$1 thin, o/w VF-Superb		2800.00
#621P, 5c Norse, Small Die, LH, Superb #01-93P, 1c-\$20 Officials (82), Plate Card, Fresh & Bright, NH,		440.00 1100.00
LH or HR, VF	.026.50	850.00
tiny toning stains, VF	47.50	140.00
card, VF	E.IX	150.00
ESSAYS		
#184E-Fb, 3c 1877 Issue, Continental Bank Note Co. Dull Blue comp die on proof paper, HR, VF		125.00
Die on Ivory paper, LH, signed by vignette engraver Chas. Skinner, VF		280.00
#184E-Jb, 3c 1877 Issue, Continental Bank Note Co. Blue die on Ivory paper, HR, VF		250.00
only, Black on white ivory paper, HR, VF		420.00
frame on thick white ivory card, tiny stains, HR, VF		525.00
plete die on Ivory paper, HR, signed at bot by both Frame & Vignette engravers: Geo. H. Seymour & Alfred Jones, VF #220E-C, 2c 1890 Issue, American Bank Note Co. Engraved vignette.		525.00
Cut from 1887 2c Green stamp, mounted in Black water color frame design, on while cardboard, minor faults. Almost VF Unique Turner 1-Ea. \$1 Revenue American Bank Note Co. Black engraved		675.00
frame w/"\$1" in top & bot panels & Inscribed "U.S. Internal Rev./ Foreign Exchange "around central, w/" Canceled" in block letters in circle, on white wove glazed paper, LH, VF		180.00
on heavy white glossy paper, w/bit of albino embossed 2c frame at left, LH, VF		180.00
ENCASED POSTAGE		
#13, 3c Kirkpatrick & Gault, N.Y. mica Intact, Fresh, VF-Superb	300.00	280.00
#13, 3c Kirkpatrick & Gault, N.Y., Mica Intact stamp bit willikied,	300.00	210.00
#14, 1c Lord & Taylor, N.Y., Mica Intact, frame shows slight wear, o/w VF-Superb	325.00	280.00

John W. Kaufmann, Inc., Washington, D.C. Sale of June 3, 1978.

United States

Pan-American Issue

Featuring a portion of the Bernard Silberberg collection.

ORIGINAL DRAWINGS

ORIGINAL DRAWINGS		
1c Pan-American (294E) Original finished ink drawing of frame on 65%" x 53%" Card by Raymond Ostrander Smith, small stain at top frame, signed CW Brazer, Unique		750.00
on 5" x 3%" card, signed CW Brazer, Unique		1150.00
Brazer, Unique		750.00
Unique		800.00
Smith, signed on back by CW Brazer, Unique		800.00
card, staining yet Fine and Rare		750.00
Smith, signed C W Brazer, Unique		800.00
OFFICIAL PHOTOGRAPHS OF DRAWINGS		
1c Pan-American (294) Official photograph of the vignette design reduced to actual stamp size, mounted on $2\frac{1}{2}$ " x $2\frac{1}{8}$ " card, Very Fine 1c Pan-American (294), photograph made by Bureau of Engraving		650.00
& Printing of sketch of rejected frame design, Very Fine 1c Pan-American (294), Photograph made by the Bureau of Engra-		325.00
ving & Printing of the frame sketch, Very Fine		325.00
& Printing of completed frame sketch, Very Fine		325.00 325.00
5c Pan-American (297), Photograph by Bureau of Engraving & Printing of completed from sketch, Very Fine		260.00
5c Pan-American (297), Photograph by Bureau of Engraving & Printing of completed frame sketch, Very Fine		260.00
8c Pan-American (298), Photograph by Bureau of Engraving & Printing of completed frame sketch, Very Fine		260.00
10c Pan-American (299), Photograph by Bureau of Engraving & Printing of completed frame sketch, Fine		260.00
LARGE DIE ESSAYS		
1c Pan-American (294E) large Die Essay of incomplete vignette on India originally die sunk on card, presently hinged on 1" x 6" card, small 4mm tear in India at right, binder nick to card at left	E-N	600.00
1c Pan-American (294E-B) large Die Essay of incomplete vignette on India mounted on $4\frac{1}{4}$ " x $3\frac{1}{2}$ " card, light soiling, Fine 1c Green & Black (294E) large India die Essay mounted on $4\frac{1}{4}$ " x $3\frac{1}{2}$ " card, beautiful impression, small margin defects to India o/w Very Fine, 1974 PF Certificate states this on a Large Proof (294Pl),	E-O	700.00
however small differences are noted in the vignette between this	E-O	450.00

and the issued stamped

E-O

450.00

2c Carmine (295E), large die Essay of the Frame on 4¼" x 3½" card, Brazer lists a similar essay on India sunk on card Very Fine 4c Red Brown & Black (296E), large India die Essay Mounted on 4¾" x 3½" card, incomplete center design, with missing lines above driver's head at base of White House dome, Unique, Unlisted by Brazer. 1974 PF Certificate	 E-O	280.00 850.00 900.00 700.00 900.00
1c-10c Pan American (294P1-299P1), Large Die Proofs on India mounted on 7½" x 5" cards, fresh, Very Fine		800.00 200.00
Francisco (1000)		
Stanley Gibbons Auctions, London. Sales of March 16-17, 1978.		
Stamey Gibbons Auctions, London. Sales of March 10-11, 1310.		Duice
		Price Real-
		ittai-
	Est.	ized
Ascension:	Est.	
Ascension: 1934 1d. progressive die proof, stage 2, of the central vignette in black on thin paper showing no lines and '8°' for '7°' error	£325	
1934 1d. progressive die proof, stage 2, of the central vignette in black on thin paper showing no lines and '8°' for '7°' error	£325	ized £275
1934 1d. progressive die proof, stage 2, of the central vignette in black on thin paper showing no lines and '8°' for '7°' error	£325	ized £275
1934 1d. progressive die proof, stage 2, of the central vignette in black on thin paper showing no lines and '8' for '7' error	£325 325	£275 280
1934 1d. progressive die proof, stage 2, of the central vignette in black on thin paper showing no lines and '8°' for '7°' error	£325 325 150 50	£275 280
1934 1d. progressive die proof, stage 2, of the central vignette in black on thin paper showing no lines and '8°' for '7°' error	£325 325 150 50	£275 280 100 38 38
1934 1d. progressive die proof, stage 2, of the central vignette in black on thin paper showing no lines and '8°' for '7°' error	£325 325 150 50	£275 280
1934 1d. progressive die proof, stage 2, of the central vignette in black on thin paper showing no lines and '8°' for '7°' error	£325 325 150 50	£275 280 100 38 38
1934 1d. progressive die proof, stage 2, of the central vignette in black on thin paper showing no lines and '8°' for '7°' error	£325 325 150 50	£275 280 100 38 38
1934 1d. progressive die proof, stage 2, of the central vignette in black on thin paper showing no lines and '8°' for '7°' error	£325 325 150 50 50	£275 280 100 38 38 38
1934 1d. progressive die proof, stage 2, of the central vignette in black on thin paper showing no lines and '8' for '7' error	£325 325 150 50 50	£275 280 100 38 38 38
1934 1d. progressive die proof, stage 2, of the central vignette in black on thin paper showing no lines and '8°' for '7°' error	£325 325 150 50 50 350	100 38 38 38 38
1934 1d. progressive die proof, stage 2, of the central vignette in black on thin paper showing no lines and '8°' for '7°' error	£325 325 150 50 50 150	100 38 38 38

— £1 similar item to the 1½d. above in orange-brown, approx. 90 mm x 120 mm	350	350
Sudan:		
1961 Sudanese Monuments Preservation, 15m., 3p., 55m. set of three imperf. proofs in the issued colours, each one mounted on separate card with De La Rue imprint, fine and very rare	200	190
Sarawak:		
1895 1c. die proof of the unissued value in violet on gummed glazed paper	120 120 120 120 120 120 20 20	95 95 95 100 100 17

VONCORP REPRODUCTIONS ACHIEVE AUCTION STATUS

The late Paul von Stein of Voncorp published several sets of colored reproductions of U. S. classic stamp designs derived from proofs and intended to "educate" novices in the intricacies of the designs thereby. They now have achieved a respectability of sorts that may remain to plague future collectors: Harmers of New York offered as lot 48 in their April 20, 1978 auction sale "philatelic reproductions, 129 diff. enlarged lithographic reproductions of 19th and early 20th century issues, 1857-61, 1861-62, 1869, 1902-02, etc. produced originally by Voncorp, these have been cut to resemble plate proofs and are quite attractive. Est. cash val. \$50." (Realization unknown)

Liberian Proofs Offered by Chicago Dealer

A specialist dealer in Liberian philately, Roy P. Mackal, 9027 S. Oakley Ave., Chicago, Ill. 60620, has a price list of various types of essays and proofs of the 1964 to 1972 stamps. Included among the very modestly priced material is what is called "unique—representing the entire holdings of the E. A. Wright Bank Note Co. of Philadelphia, printers for the republic of Liberia." The dealer states that condition of material is fine-very fine or better, "but reflects the handling and practice of commercial printers . . . small tears in selvedge, edges of hand torn separations have not been trimmed. We believe the original condition is valuable in that it reflects the true history of the production of a particular issue. The buyer is of course free to do with his material what he chooses." Both die and plate proofs are included, as well as punched-hole specimens. None of the material has been seen personally by this reporter, but most true proofs, at least, as distinguished from printer's waste, are not roughly handled by security printers.

BRM

UNOFFICIAL OVERPRINT ON U.S. LINDBERGH FLIGHT ISSUE

A "Cinderella" type design change (which in itself may be contrary to USPS regulations) on Scott U.S. No. 1710 of 1977 has been advertised in the philatelic press as the "stamp that should have been." Evidently capitalizing on the widespread dissatisfaction with the omission of Lindbergh's name from the design, Ardee Covers, a subsidiary of Robert Dean & Co. of Miami, has overprinted the basic stamp with the inscription "SPIRIT OF ST. LOUIS/CHARLES A. LINDBERGH/ 50th ANNIVERSARY Solo Transatlantic Flight". They are offering the items at 95c each in quantities of one to nine and 85c in greater amounts. The ads proclaim, "No one can predict the future value of this limited edition stamp!". This Cinderella is recorded here as a service to future collectors who may be puzzled by it and perhaps mistakenly categorize it as an essay.

Gleaning from 1978 International Bank Note Co. Annual Meeting

Edited Excerpts From the President's Remarks

(IBN Co. is the parent organization of American Bank Note Co.)

- —I am pleased to report that 1977 was a year of significant improvement for International Banknote. Record high revenues and income were achieved for the fifth-consecutive year.
- —In the latter part of 1977, American Bank Note Company concluded an agreement for the sale of a license to manufacture and sell our Magna Printing Presses for \$4,000,000. As mentioned in footnote D, page 15, of the American Bank Note Annual Report, we retained the right to manufacture and sell this equipment in the United States. This sale enables us to concentrate on other areas of technology which we believe will be of far greater importance to our planned growth.
- —We recently obtained a patent for the "Latent Image," which is a hidden image that can be made to appear by viewing a document at a prescribed angle. Samples of the "Latent Image" appear on the American Bank Note Annual Report front cover. A number of our bank note customers have now included the "Latent Image" in their currency. This highly sophisticated technique has been received enthusiastically by commercial customers as well.

Berry Named Director of BEP

Seymour Berry was appointed Director of the Bureau of Engraving and Printing on May 18, 1978, succeeding James Conlon.

The Bureau, with a workforce of 3200 in the District of Columbia, designs and produces United States currency, postage stamps, public debt securities, and other financial and security documents.

Mr. Berry began his Government career with the Bureau of Engraving and Printing as an apprentice plate printer in 1942 and has served there for 36 years, interrupted only by military service during World War II. He progressed through many responsible positions such as Superintendent, Examining Division; Chief, Office of Securities Processing; and Assistant Director (Administration). He has been serving as Acting Director since July 1, 1977.

Mr. Berry received a Bachelor's Degree in Government from George Washington University in 1951 and a Juris Doctor Degree, with honors, from the George Washington University Law School in 1953. He is admitted to practice before the United States District Court for the District of Columbia, the United States Court of Appeals for District of Columbia Circuit, and the Court of Appeals of Maryland. He is a member of the District of Columbia Bar, American Bar Association, and Federal Bar Association.

Mr. Berry was born in Brooklyn, New York, on November 22, 1922. He and his wife, Zelda, a native Washingtonian, have two daughters, Lynne and Judith.

ESSAY ON STAMP

Add to the popular "stamps on stamps" theme the October 6, 1977 Indian stamp honoring the 32nd International Homeopathic Congress at New Delhi (Scott No. 767). It reproduces the lion and palm tree essay of the East India Company.

Wanted by Private Collector & Researcher of New Jersey National Bank Notes:

VIGNETTES, DIE PROOFS, etc. of all engravings and seals, obverse and reverse, on the First, Second, and Third Charter National Bank Notes of New Jersey. Also any publication, bocks, etc. containing specimens of or bearing on same.

Due to poor health, I am unable to travel. Therefore please make offers by mail to-

WILLIAM T. ANTON, SR.

P.O. Box 125

North Hackensack Sta.

River Edge, NJ 07661

ANA SPMC FUN EPS

The popular Danish "Flora Danica" porcelain is shown on a three-stamp set issued by Denmark in 1975. The monocolor designs by Claus Achton Friis were engraved by Czeslaw Slania and intaglio-printed by the PTT printing office. Shown clearly are a plate, a tureen and a tea caddy in the blue-fluted, hand-printed china. Alongside each depiction is a drawing of the particular floral motif used on the piece.

Australian Stamp Designer Commemorated

Joining the very exclusive circle of stamp designers to be pictured on stamps is Blamire Young (1862-1935), the English-born water colorist who played a leading part in the designing of Australia's 1913 kangaroo-map stamps. His portrait appears on a single 18c stamp and a 72c miniature sheet containing four of the same design, all issued Sept. 27, 1976 as a National Stamp Week commemorative. Also shown is a reproduction of Young's 1913 design.

The sheet is noteworthy in that it is intended to illustrate progressive steps in photogravure stamp printing. The first stamp is printed in yellow; the second has red added to the yellow base; and a further color effect is achieved in the third stamp by the addition of blue. The design is completed in stamp number four by the inclusion of dark brown. However, the primary colors used were strengthened and exaggerated for readability, as it was not practicable, in this case, to use the yellow, magenta, and cyan inks normally employed in the tri-color process.

Both the stamp and the sheet were printed on the Chambon photogravure press at the Note Issue Department of the Reserve Bank of Australia in Melbourne.

GIBBONS SPECIALIZED CATALOGUE EMPHASIZES ESSAY/PROOF MATERIAL

The fourth (1978) edition of Stanley Gibbons' Great Britain Specialised Stamp Catalogue, Volume 2, prices and lists in great detail stamps issued under the reigns of the four Kings—Edward VII, George V, Edward VIII and George VI.

The main changes in this edition are in the greatly expanded section on the interesting preparatory material from the production of design essays through the progressive stages of preparing head dies to completed die proofs, plate proofs and colour trials.

In the King George V typographed issues the preliminary essays, progressive die proofs of the original Downey Heads leading to Die 2, and essays for colour and sketch dies for the unissued values, are fully set out with illustrations, as are the stages of the Coinage and Medal Heads for the Full Profile issues and the numerous stages of the die for the "Seahorses" design.

The Stamps, Proofs & Essays of

CENTRAL & EASTERN ASIA

Our next auction catalog is in preparation and the sale is tentatively set for next fall.

If you would like to receive this auction catalog, please let us know.

George Alevizos

320 Wilshire Blvd. Suite 307 Santa Monica, California 90401 Telephone (213) 450-2543 USA

COMPREHENSIVE STOCK OF

U. S. (and few B.N.A.) ESSAYS

(especially 1851-57, 1869 and Banknotes)
and PROOFS (including Trial Colors)
and SPECIMEN Overprints
Available to you on approval.

Your specific want list appreciated.

Installment Payment Terms If Desired

(No Interest or Carrying Charges)

JACK E. MOLESWORTH, INC.

88 BEACON STREET

SPA BOSTON, MASS. 02108 APS

CSA Phone (617) 523-2522 EPS



IF YOU PLAN TO SELL:

GET THE TOP PRICE FROM COMPETITIVE BIDDING—IN THE AUCTION THAT PROPERLY PRESENTS YOUR SELECTED STAMPS & SPECIALTIES OR AN ENTIRE COLLECTION.

ONLY SCHIFF "ESPECIALLY FOR SPECIALISTS" PUBLIC AUCTIONS DESCRIBE EACH LOT IN INDIVIDUAL SECTIONS. WE GROUP ESSAYS, PROOFS, SPECIMENS & SIMILAR ALLIED MATERIAL AS WELL AS THE TRADITIONAL MINT & USED SINGLE STAMPS, ALL TYPES OF POSTAL HISTORY COVERS, MAJOR ERRORS AND ALL OTHER POPULAR SPECIALTIES.

EXPERIENCED PROFESSIONAL PHILATELISTS ACCURATELY DESCRIBE YOUR STAMPS AND LOT YOUR COLLECTION TO PROVIDE THE MAXIMUM REALIZATION. OUR COMMISSION IS ONLY 20% OF THE PRICE REALIZED AND THERE ARE NO LOTTING CHARGES.

WE WILL TRAVEL ANYWHERE IN THE WORLD FOR VALUABLE PROPERTIES. PRIVATE TREATY SALES AND OUTRIGHT PURCHASES ARRANGED. CONTACT US FOR MINIMUM REQUIREMENTS AND DATES AVAILABLE, BEFORE SHIPPING.

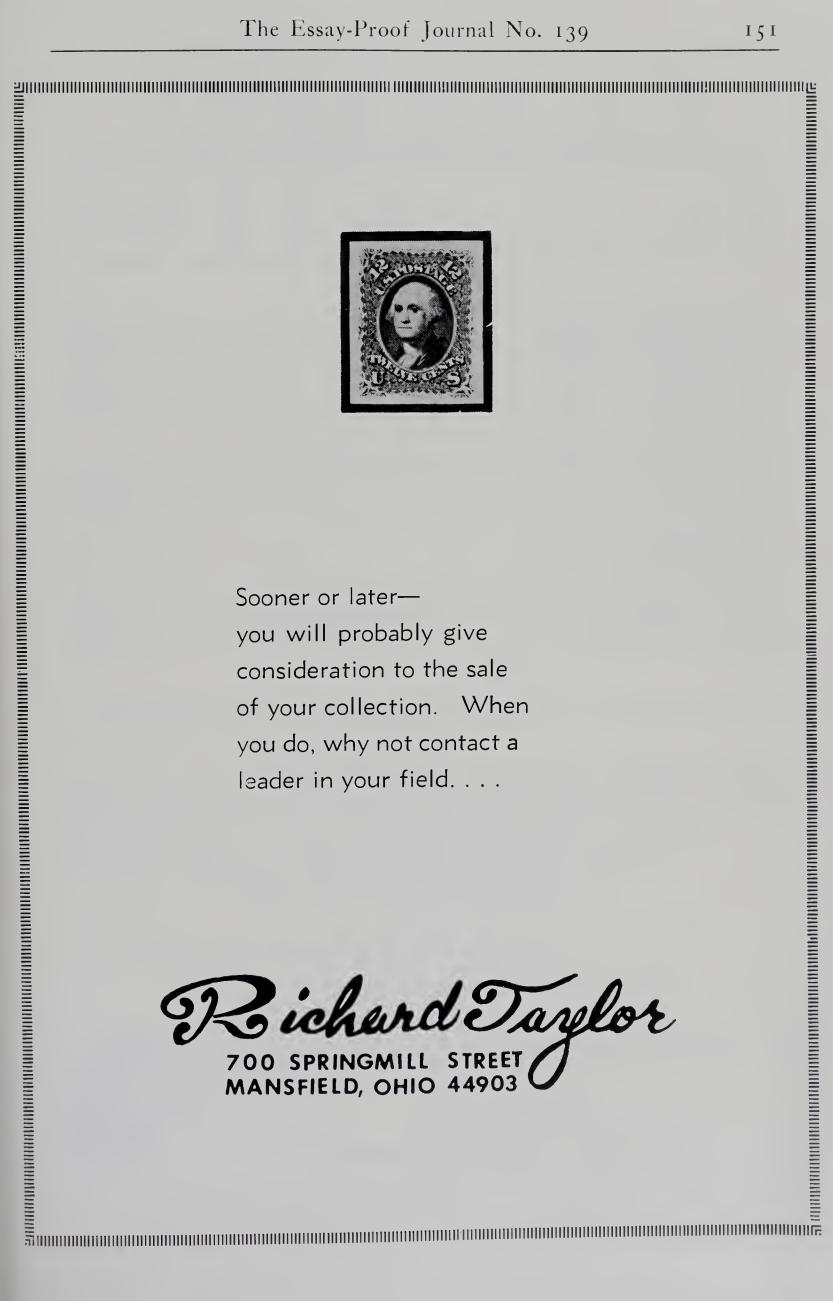
Jacques C. Schiff, Ir., Inc.

195 Main St., Ridgefield Park, NJ 07760 Telephone (201) 641-5566 From N.Y.C. (212) 662-2777



Licensed & Bonded Auctioneers Established 1947





1978 NEW SEASON AUCTION PROGRAMME

SEPTEMBER

8

13

26/27 (London)

6 (Johannesburg) SOUTHERN RHODESIA specialised with rare essays and proofs.

GREAT BRITAIN early covers, one 7 May Mulready, high values with 1883 £5, Sea-horses, 1929 P.U.C. £1, mint and used, booklets; BRITISH EMPIRE with rare classics of Cape of Good Hope (4d rouletted pair), Rhodesia double-heads; OVERSEAS strong in French Colonies, Saar, Switzerland, Israel, Vietnam booklets, U.S.A. etc.

(Bournemouth) POSTAL HISTORY AUCTION strong in Great Britain (Frank Staff town stamps and ship letters, the J.O.A. Arkell parcel labels, Skeleton datestamps and more Lillywhite).

12 am (London) The "Harry Napier" SOUTH AUSTRALIA DE-PARTMENTALS, Part I.

12 pm (London)

BRITISH NORTH AMERICA with the O. H. Downing and Walter C. Hetherington collections, many covers with Canada 12d to U.K., Nova Scotia bisects, etc.

(London) BRITISH WEST INDIES - the Hetherington collection, the Dr. H.C.A. Harris Jamaica, and an original find of B.W.I. early covers.

OVERSEAS with a European reference collection offered by countries; also Czechoslovakia, the Madame Stern French Colonies, rare Iceland and Swedish covers, Portugal, Saar and Yugoslavia. Other continents produce Indonesia, Colombian Airmails, U.S.A. classics and patriotic covers.

Catalogues: Johannesburg \$6, Bournemouth \$2, P.H.A. and all London \$3 each.

WE SELL YOUR STAMPS WHERE THEY SELL BEST

ROBSON LOWE INTERNATIONAL LTD.,

50 PALL MALL, LONDON SWIY 5JZ, ENGLAND.

Cables: "Stamps London SW1", Telex: 915 410, V.A.T. No. 239/4486/31

Dr. Douglas Ball

In his February 1977 editorial in

■ The Bank Note Reporter, Editor Austin Sheheen, Jr. had this to-say of Dr. Douglas Ball:

"I first met Douglas at one of those "rag pickers" sessions sponsored by the A.N.A. some years ago. Immediately we began a friendship that has prompted many pieces of correspondence, telephone conversations and personal visits. DURING THOSE YEARS I HAVE COME TO KNOW AND RESPECT DOUGLAS AS ONE OF THE GREATEST AUTHORITIES AND TRUE SCHOLARS OF THE ECONOMIC AND FINANCIAL POLICIES OF THE CONFEDERATE STATES OF AMERICA THAT HAS EVER LIVED . . ."

In a past issue of

● Coins Magazine, WALTER BREEN said of Douglas Ball:

"Douglas Ball, author of a splendid long foreword to 'The Register' (Thian's Register of the Confederate Debt), is probably the best informed collector of Confederate States of American material now alive..."



Douglas Ball has long since expanded his horizons and abilities to all phases of currency. He unquestionably ranks amongst the most knowledgeable leaders in the currency fraternity.

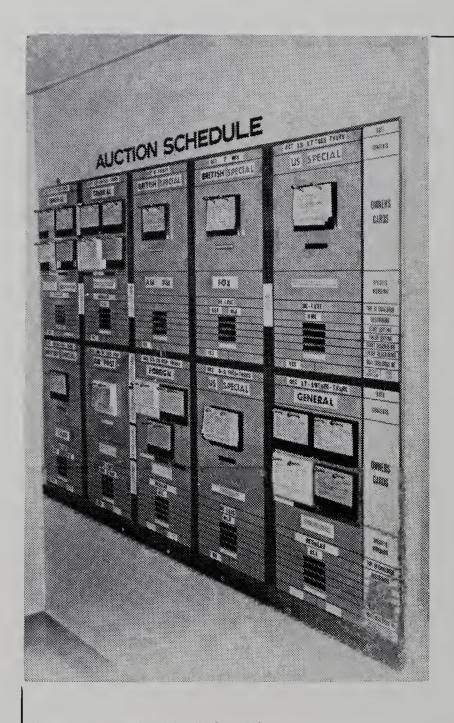
DON'T YOU THINK HE SHOULD CATALOGUE YOUR COLLECTION OF CURRENCY AND RELATED BOOKS, ESSAYS, VIGNETTES AND FISCAL PAPER, FOR ONE OF OUR AUCTION SALES?

WE DO! LET'S DISCUSS IT.

NASCA has instituted a tradition that has propelled us to the forefront in the fine auction sales of quality material of all types. Why not write or call Herb Meinick today so we may discuss our most favorable consignor terms with you.



NASCA 265 Sunrise Highway St Rockville Centre, N.Y. 1			ANA
Dear Mr. Melnick,			7,000
☐ I wish to discuss the	ne disposition of my co	ollection.	
☐ Please call me at (
☐ Please write me			
Name		_	
Address			
City	State	Zip Co	ode
<u> </u>			



YOU'RE

ON THE

BIG BOARD AT HARMERS

Sell through Harmers and get

Concise and Experienced Auction Programming,

with full consideration to timing, competitive auctions and philatelic attractions.

Professionally Produced Auction Catalogues,

Liberally illustrated; produced by the Publicity Department of Harmers.

An International Clientele,
based on the three mailing lists of
H. R. Harmer, Inc., (New York),
H. R. Harmer Ltd. (London) and
H. R. Harmer Australia Pty., Ltd.,
(Sydney, Australia), brought together over decades of service and

Extensive World-Wide Advertising,

generous at all times, directed to areas of particular interest relative to the auction's contents.

Top Specialist Describers,

with some 200 years of professional philately between them.

Full Insurance at all Times,

including transit insurance and "on premises" coverage.

Free Appraisals to Vendors.

not wishful thinking, but factual.

Guaranteed Minimum Realizations,

based on appraisal figures (for a small additional charge).

Advance Payments on Request,

up to 60%, based on appraisal.

Prompt Settlements, five weeks after the auction.

satisfaction.

And All These At The Normal Recognized Commission Rates!

We have an excellent descriptive booklet "Modern Methods of Philatelic Selling" which we will be happy to send gratis.

H. R. HARMER, INC.

The International Stamp Auctioneers

6 WEST 48th STREET, NEW YORK, N.Y. 10036

Telephone: (212) 757-4460 (3 lines) Cable: Harmersale, New York